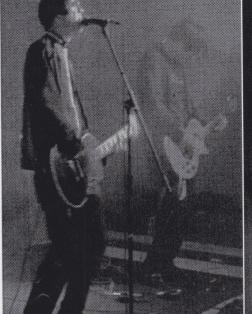


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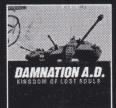
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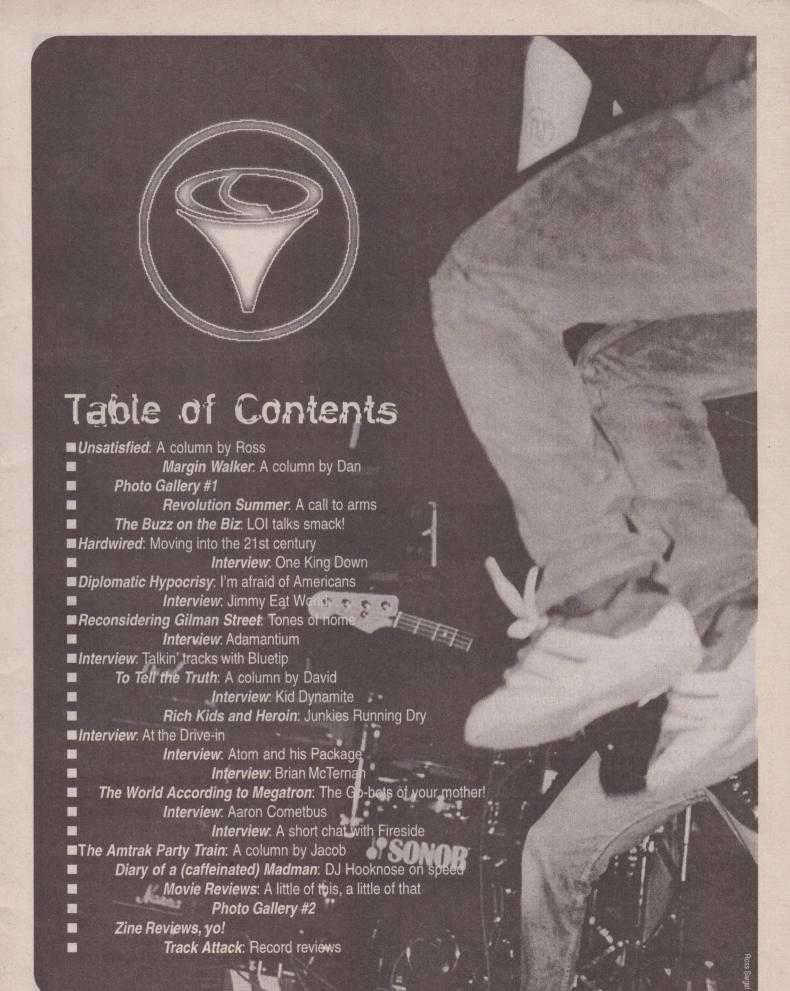




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Duties: Slavedriver, layout (except Atom interview by Adam Fream), the guilty one.

Dan Frantic: The Awesome Possum, not the drummer of Screeching Weasel, the charmer. **Duties**: Organizational wizard, the other guilty one.

<u>People with Pens</u>: Ross, Dan, David Kaplan, Justin Farrah, Jacob Futernick, Tim Holden

<u>People with Cameras</u>: Ross, Michael Iglar, Shawn Scallen, Anna Saldamando, Dave Mandel, someone from Fearless Records, Dan Frantic, Minu Aghevli, Adam Tanner, Anna Saldamando, Danielle Dombrowski

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LAW OF INERTIA

Dear all time-tested and wet-behind-the-ears LOI readers,

It seems like I marvel at this every issue, but it's really amazing to me that the very idea for this zine was only conceived a litle over a year ago. Now look at us, we have one of the most impressibe distribution lists I've ever seen, great interviews, great photos, great reviews, a glossy cover, and yes... that bar code.

What is happening lately at LOI is really exciting for us. I mean, in the past month alone I've gotten letters from Texas, Switzerland, North Carolina, Canada, Poland, and Brazil. It's totally incredible to see people interested in our publication wherever there is a punk scene. My only questions is: how the fuck did the guy in Brazil get a copy? This is issue was a really fun one to make.

This is issue was a really fun one to make. While it does not have any main stream super-stars like issue #4 did, we think that this issue has a good mix of almost every kind of sound found in indie rock. In addition, we have worked hard to bring you some of the most insightful, interesting articles we have ever written.

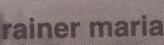
articles we have ever written.

As you may have noticed, we have a web-page now. Well, at least we have a site entitled "www.lawofinertia.com" so one day there may actually be something there... hopefully in the near future. Check it out and tell all your friends.

So before we go spend hundreds of dollars sending these out to distributors and labels and subscribers, we just wanted to say keep your letters coming, keep your criticism coming, keep reading LOI! Thanks so much for taking the time to look through our ramblings. In your hand you hold my heart and Dan's soul, so be good to them. Anyways, I guess it's time for us to go.

Yours, Ross of Inertia and Dan Frantic



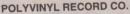


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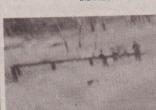


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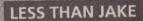




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Ross Siegel Unsatisfied

I remember walking through the hall of my high school in San Francisco. It was in between classes, so of course the hall was packed with kids on their way somewhere or other. As people made their way, the corridor was filled with yells and catcalls. It wasn't too loud, though, that if one concentrated, one could easily decipher any conversation in progress. So, when I passed a conversation between an acquaintance, Peter (who I never really liked), and some uppity freshman girl, it was easy to hear their words very clearly. However, I did not pay them any mind and walked toward the door to the school courtyard. Suddenly I heard the freshman Peter was talking to yell at the top of her mid-pubescent lungs, "Oh my God, you fag!" I turned around to get a better look at who had uttered such a remark, as did the twenty or so other kids in the hall. Everything fell silent, and for about five seconds everyone looked at the girl in disbelief.

The nerve of her! A freshman, of all people, with the poor taste to yell "fag" at the top of her lungs in a school where half the teachers (and who knows how many of the students were) were homosexual! How could anyone living in a place like San Francisco even think such a thought much less use it in speech?

Well, I went to a rather peculiar school. It prided itself on being a very artsy and liberal school— within a liberal city. So, the next day when the daily student current-events pamphlet, *The Uni Times*, printed a response by Peter to the news of a matter that had quickly spread like small pox, I wasn't the least bit surprised. In the response, Peter wrote very eloquently how he could understand why a naive girl might think him gay based on his physical appearance (nowhere in the essay did he every confirm or deny her accusation, which I think was a good idea, because his sexual preference was not the point), and continued to chastise her for what she most likely thought was a joke. A bad joke.

The whole school spoke of this event. There were meetings and discussions about appropriate language and how our society views discrimination. The headmaster even spoke to the entire student body at an assembly formed out of the uproar this incident had catalyzed. I was proud of the fact that our school came together and publicly discouraged any hate or bias (even in the form of a joke). I was also proud that at my high school one never heard words like "fag," "nigger," "spic" or any other deragatory epithets outside of an academic context. I think people were genuinely concerned and thoughtful of the subjects of bigotry and homophobia, and even after three years since I graduated from high school, I like to think they still are.

We continue our story in Ithaca, NY, where I now go to college at Cornell University. Of course, Ithaca is located smack dab in the north eastern US, and Cornell is a truly excellent school where one can get a premium education in any subject imaginable. I think the kids at Cornell are generally good people with many interests and many intelligent ideas. However, I also feel that since Cornell is an internationally known learning institution with a multi-national student body, one will ineveitably come into close contact with various sets of foreign beliefs and values foreign to him or her, as well as those that downright outrage a typical student from the San Francisco Bay Area.

I have made some amazing friends in my three years at Cornell, friends I will have for the rest of my life. But I must admit that I find— on the whole— Cornell to be a less tolerant place than where I grew up. From the first instant I came to the east coast, it seems that some form of discrimination was evident in every place I looked. For instance, the social circles at Cornell are completely segregated (i.e. African Americans at this table, Asians at this table, white upper-middle-class sorority girls at this table), something I never experienced in San Francisco. Furthermore, it seems that what the student body lacks in blatant racism, they more than make up for in blatant homophobia. I hear words like "fag" in almost every place I go.

I quickly distanced myself from people that showed even the slightest sign of bigotry or homophobia. But it is difficult, because they are there, and they have no discretion. The good friends I have made are those who do not share these feelings of xenophobia, but it seems that one's nationality, religion, or sexual orientation is always at the back of even my friends' minds! I do not mean to say that my friends are prejudiced, 'cause they're not. Instead, in my experience I have found that on the east coast, jokes about one's nationality or religion are often not inappropriate. This is where it gets confusing.

As I said before, I stood behind Peter and his efforts to contain any form of prejudice at my high school, yet here at Cornell, some of my best friends do not mind joking around with the occasional deragatory phrase or epithet, much less humorous references to me being Jewish or he being Italian. The scary part is that I sometimes find myself sinking to this level, which I never thought I would ever do! So what do I do?

Do I incite protest of my friends for poking fun at prejudice and shun them? I think not. This is because while I disapprove of my friends' (and sometimes my own) actions, I think that that use the racial and homophobic epithets with a different intent than the politically unconscious frat-boys. Instead, I know that my friends are not bigots, but they, like me, use these terms as a means to criticize the status quo and the way society treats its minorites. 'Cause the truth is, many of these same friends who use words of seeming hate do not hate anyone—for many are themselves minorities.

Let me further explain my feelings on hate: I feel that it is possible to not be racist, but anyone who claims to be without prejudice is simply arrogant and stupid. Of course there are varying degrees of prejudice, but I have learned that just because one uses a word like "fag" does not mean that they hate gay people. Nor does it mean that they are homophobes, because homophobia means fear of gay people, and I would never hang out with anyone who hates gay people.

So the epilogue of the story is this: perhaps that freshman I spoke of earlier was not the one who was naive. Perhaps it was Peter and me who were naive, for the rest of the world is not like San Francisco. The rest of the world does not have "Indiginous Peoples Day" instead of Colombus Day. Instead, the rest of the world can be very prejudiced and often times racist. The best I can do is to understand the hidden meaning behind everything I hear, and to make sure I never fall into the trap of the ubiquitous biases that come along with humanity. From here on in I'm going to think for myself.

Dan Franti A COLUMN BY

Keith was one of my few friends when I started high school. As a freshman my social graces weren't the best, and while the cool kids sectioned themselves off and began experimenting with adult activities like drinking and dating, Keith and I and a handful of other misfits spent our time playing cards and ping-pong and joking around. By the second semester of our first year, Keith and I had established the bond of trust and respect that is so crucial to any deep and long-lasting friendship. The opening year of high school was rocky and difficult for me, but my fears were assuaged by the knowledge that I had a close friend who was ready to unflinchingly stand by me as I navigated my way through the social and aca-

demic jungle.

But things changed, and rather abruptly to boot. By our second year, Keith had stumbled into a social circle of upwardly-mobile classmates who didn't share or approve of my style or my musical tastes. Keith wasn't a punk rocker, by any stretch of the imagination, but by this stage in my life plenty of my friends weren't heavily involved in the punk scene, and besides, I thought our friendship could easily transcend petty aesthetic differences. I was either too trusting or too naive to see that his personality and his opinion of me had changed significantly that year; for a long time after he had stopped being friendly to me, I held on to the increasingly futile hope that our friendship would survive. But by halfway through sophomore year, it was obvious that our friendship was doomed, and by junior year Keith was publicly insulting me and vandalizing my locker at school. When his family moved to Seattle the summer before senior year, I let out a sign of relief and made sure my fingers were crossed to ensure that our lives wouldn't. A few months ago, while climbing off a ladder, Keith lost his grip and fell to the ground, seriously injuring himself in the process. The doctor's prognosis was grim: Keith will be a quadriplegic, paralyzed from the arms

down, for the rest of his life.

This isn't the first time that a person in my life had met with personal tragedy, but this case was different because the person had caused me a lot of grief and trauma. I can point to Keith as a factor contributing to my unhappiness throughout high school, and it's difficult to forget when someone who you once trusted has not only dropped you like a hot potato, but also turned others against you as well. So why, then, did I react with such anger and revulsion when a friend of mine commented in an offhand manner that "you reap what you sow?"

I wouldn't wish what happened to Keith on my worst enemy, of course. And I certainly feel bad, horribly bad, for what Keith and his family are having to go through. Until recently I had never awakened in the morning with the thought that my ability to do something as simple as walking or moving could be taken away in the blink of an eye. What happened to Keith could just as easily have happened to me — there's no karma involved. What really troubles me, though, is that now, in light of what has happened to Keith, I feel a nagging guilt for ever having felt negatively about him. The "turn the other cheek" philosophy is all well and good in certain scenarios, but what do you do when your enemy has been defeated? Do forgiveness and reconciliation work in retrospect or are they empty gestures? Or is my guilt completely founded? Does my dislike of Keith remain legitimate? One way I feel like I'm playing the fool and essentially apologizing even though I've done no wrong, but the other way I can't help but feel repulsion and guilt.

There's a strange sense of comfort in knowing that your antagonism for someone is fueled by legitimate grievances against them. Everybody likes to point out how their enemy has screwed them over and ruined their life without reason. What's harder than hating someone, though, is forgiving someone who you once hated. It's easier to make empty talk about "being the better man" or "letting bygones be bygones" than it is to actually swallow your pride and be the first to extend your hand in friendship

I haven't done that yet, I'll admit. There are still too many rankling sores, too many residual bad memories for me to forget the past entirely. Nor do I want to be condescending and show some sort of plastic pity for Keith just because he is disabled. A forced reconciliation that isn't backed by true intent can be more damaging than no reconciliation at all. As Dryden once said, "such subtle covenants shall be made till peace itself is war in masquerade." But my sympathy for Keith, mixed as it may be with the memories of our unpleasant separation, is nevertheless very strong and very genuine. For me, making peace with Keith isn't about assuring myself that I'm the better man. It's about letting the past be the past and moving on. I am well aware that Keith and I will never again be close friends; geographical distance alone would prevent us from any sort of meaningful connection. And our lives have differed enough to drain a potential re-ignition of our friendship of any meaning. So, in that sense, any sort of mutual reconciliation and forgiveness between us would be more symbolic than concrete.

Maybe I want to apologize just to set my mind at ease. Maybe I secretly feel that in some way it was I who let him down and not the other way around. Maybe I actually do feel a sort of condescending pity for his physical condition and feel like I would be somehow giving him a gift by mending our friendship. But I think these feelings are all auxiliary to my primary intention: I want to forgive and forget so I can move on with my life. Some emotional scars take a long time to heal, to be sure, but our culture is far too concerned with holding grudges and enforcing some vague sense of "justice." If I can do my small part to shatter this culture of antagonism, then I'll be a happy boy.

ENDNOTES:

1. If you haven't noticed, I'm writing for the zine again. So if you want to get in touch with me, you have two options. You can write me at Box 4628, 222 Church St., Middletown CT 06459. Or you can e-mail me at dkoplowitz@wesleyan.edu. As always, there is nothing in the world I love more than getting letters, so anybody who wants to swap tapes or correspond, drop me a line. 2. The Cost/d.b.s. split 7" will be out on Sellout Records by mid-April, so if you have \$3 clogging up your wallet and you like brilliant, noisy pop-punk from Oakland and Vancouver, then you can order a copy from the above address.

3. If you still haven't heard Belle & Sebastian, please make it a priority. I can't praise them enough. Love ya, kids. See you next





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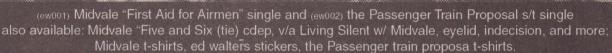
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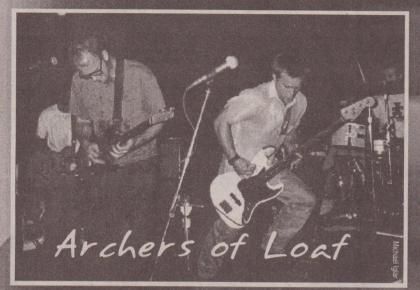


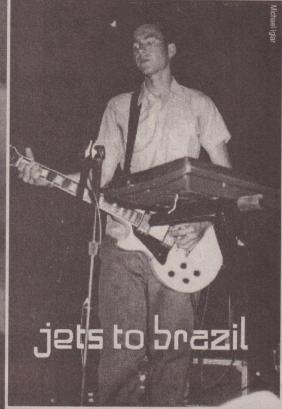
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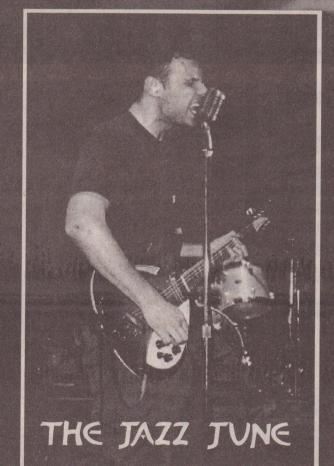


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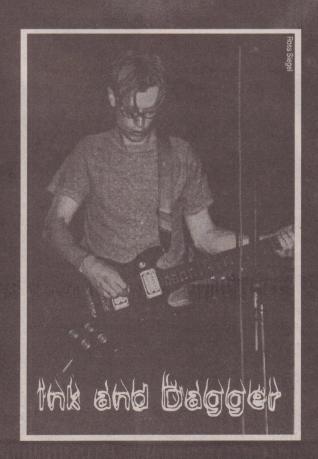


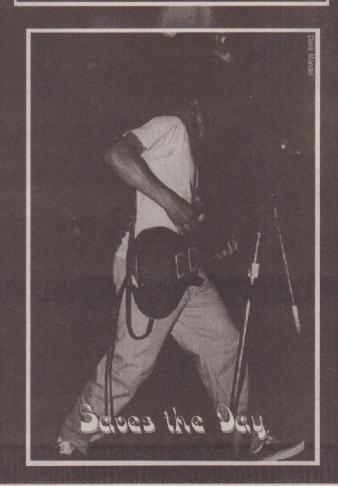












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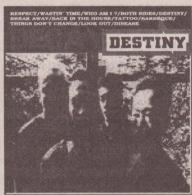


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Revolution Summernes

Maybe we need another Revolution Summer. Okay, perhaps I'm speaking obtusely. For those of you that just got into hardcore vesterday and aren't as well versed in monumental punk movements as you should be, Revolution Summer took place in Washington D.C. during the summer of 1985. Fourteen years later it seems to mea kid who was just turning eight in 1985—that Revolution Summer was just as the name suggests: it was a time that symbolized a turning point for hardcore and punk rock within and outside D.C.. It was a revolution in spirit, attitude, and sound. Just as insurrection strives to reform oppressive societies, Revolution Summer tried to bring about change in an espousal of the importance in hardcore. Basically it started like this:

Minor Threat had broken up, The Faith were gone, Iron Cross was no longer, the Bad Brains had moved on to bigger and better things. So, everyone, in what is arguably the most consistent scene in the the world of punk from year-to-year, decided that they had had enough of the violence and intimidation dominating the scene. In the days of late-1984/early-1985 tough guys continually started fights at shows, promoted intolerance, and effectively eradicated the family oriented environment conducive to the amazing spirit hardcore claims to promote. Thus, the Revolution Summer began.

Everyone in the scene urged their friends and supporters to start bands that would revitalize and restore it from the assholes who were then the most visible force at shows. Bands like Grey Matter, Embrace, Dag Nasty, and the Rites of Spring formed with the goal of fighting these problems. These outfits were short lived but incredibly influential. Do you think there would be an emo genre without the Rites of Spring; a melodic hardcore sound without Dag Nasty—do you think there would still be a vibrant scene in D.C. without the summer of 1985?

Therefore I propose that the summer of 1999 should be a national Revolution Summer.

You may be thinking: "what the fuck is Ross' problem? There is plenty of great music in the United States," or "who is Ross to say that the scene needs changing?" In my humble opinion change is an obvious necessity, and I don't think it is necessarily imminent. Let's go back again.

I was reading the new issue of Slave Magazine, which I might add, is one of the most incredible zines on the market to day (due to space and time constraints I could not fit a review into the zine reviews section). The zine has interviews with four bands. Each one of these bands had similar complaints about the state of contemporary hardcore. Some of these complaints were violence, unfair judgement, intolerance, political complacency, intimidation, etc. Each of the four bands interviewed had something to say about each of these problems. Yet, there seemed to be no solutions given.

Everyone has read some interview or article about intolerance in hardcore these days. Earth Crisis promoting violence on anyone who criticizes them or what they stand for; Floorpunch spouting their homophobic blasphemy to whomever will listen; the overwhelming number of bands who can't seem to write enough pro-straightedge songs and then reject all semblance of free-thought or a positive message; One Life Crew's bigotry; not to mention the hundreds of kids that get the shit beaten out of them by disrespectful "dancers." The list goes on (and is not limited by any means to any of the bands mentioned above, although these are the most visible offenders). It seems that there are so many bands promoting intolerance or violence either explicitly through their music, or implicitly through action. I mean, the last hardcore show I went to was riddled with fights (not to mention some stupid east coast vs. west coast bullshit).

Now I don't want to sound self-righteous and say that there shouldn't be any physical interaction in

hardcore or punk, because as everyone knows hardcore music tends to be on the more brutal side of the spectrum. This is not to say, though, that the crowd should be violent and follow suit. As a mater of fact, I tend to think that the kick-boxing which seems to define "dancing" in hardcore these days is pretty cool when done well. I do not, however, believe that those dancers" should dominate audience response, nor should kick-boxing be at all acceptable when people get burt. I love pile-ons and finger-pointing as much anyone else, but I do not think that my occasional need to move my body in an urgent fashion should detract from the right of people who merely want to stand and bob their heads. I feel that in hardcore today, too many people completely disrespect everyone else at a show. Instead, many hardcore kids are infinitely hedonistic and selfish when it comes to respect for other conerct-goers.

Next is the intolerance we often hear coming out of places like Salt Lake City and most often associated with Earth Crisis. Now, I am not straightedge. Sure I don't do drugs or drink, but who am I to judge anyone else for deciding to do those things. It's my choice to drink Pepsi at a party, and if I decided to shun people who Karl from Earth Crisis considers to be "weaklings" for indulging themselves in the occasional beer, then I am trying to be superior and an asshole to boot. I think that beating up anyone who you disagree with is absolutely unacceptable. Furthermore, I am not solely talking about violence in hardcore when it comes to straightedge. I am also talking general intolerance. I have met so many people who dive me an evil eye because I like to smoke cigarettes before a show. Since when are hardcore and straightedge inexorable movements? Hardcore is about being positive, being different from mainstream society, and most importantly it is about the music! Don't get me wrong, I have nothing but respect for the straightedge world, and I hope to one day be straightedge myself, but the day when hardcore and straightedge are synonymous is the day I go become

a rude-boy (and I hope to god that day never comes).

When it comes to bands like One Life Crew and Floorpunch who hate immigrants and homosexuals respectively, I would really like to believe-as many in the zine world would dothat no one takes these bands seriously. But, the fact is plenty of people are buying plenty OLC and Floorpunch records. Just because Victory got smart and dropped OLC from its roster does not mean they are dead and gone. As a matter of fact, I truly believe that there are plenty of people out there in the hardcore world other than those morons who buy those two bands who agree with the message they convey. Let me pose a question: how can hardcore kids have any sort of a community when there is mass alienation happening on the front lines of the genre? I mean, didn't hardcore begin as a bunch of kids around the country who felt different from their classmates or co-workers and therefore chose alternate forms of culture to patronize? And, if this is true, then shouldn't we as hardcore kids embrace anyone and everyone who considers themselves different? Be they straightedge, gay, African American, or Jewish, we in hardcore should welcome people into our midst and treat them no differently that you would the singer for a favorite band.

So now I call on you, dear reader, to join me in a Revolution Summer for 1999. Follow the path bands like Los Crudos, Boy Sets Fire, Husker Du, and even Youth of Today have set for us. Start great bands that push the boundaries of beauty, passion, and power. Increase tolerance and respect. Most importantly, create a new way of thinking about punk-rock and hardcore. Let's try to make hardcore novel and fresh all over again. So go out and start a band, make a zine, start a label—do your part in making the American scene the most dynamic and unified scene there is.

The Buzz on the Bizz-

hy Ross

Greetings sports fans, To begin this session of who-broke-up and who-signed-where we have Atom and His Package putting out CD of B-sides and songs from seven inches. The disc will be out on No Idea some time soon.... Davis, CA based. Knapsack have called it quits. Now all of quitarist Sergie's female admirers will be forced to go to Samiam shows.... Just in case you're from the east coast and haven't heard any real political punk in a while, check out the new and improved 15, 'cause they're back together... Speaking of Hopeless Records' new subsidiary, Sub City Records, their first two releases will be 15 and Santa Fe rockers, Scared of Chaka. Look for new releases out soon.... Bluebird has left Revelation and has headed over to everyone's favorite we'll-take-a-mediocre-band-and-turn-them-into-an-really-good-band label, Lovitt.... Newly reformed, Quicksand, just got off a US tour with "new-metal" posterboys, The Deftones. And you said Quicksand weren't the major label types?....Temporary bassist for Converge, Steven Brodsky, has left said metal-core band in order to pursue Cave-in which he plays guitar and sings for. Good choice Stevey-baby.... AFI is going back into the studio with Hunter of Redemption 87 on bass to record a new disc for Nitro... In other news that no one can quite confirm, my sources tell me that San Francisco, postemo, would-be rockstars. Crumb, have been talking to Crank! Records after their old record label went backrupt from the recording costs of Crumb's latest CD. In other Crank! news, Errortype11 will be putting out an ep on said label followed by an LP on Some..., Milwaukee emo-rockers, Compound Red, have broken up after 7 years and two LPs, Now all Milwaukee has to cheer for are The Promise Ring and The Brewers. Oh wait, no one cheers for the Brewers.... The short lived, yet incredible zine, Sliver, is no more, Grail Mortillaro, Sliver's editor, cites a growing interest in the actual playing of music and making of art as a reason to discontinue his fine publication. Another one bites the dust ... Did you know that Franklin was talking to Roadrunner, but opted for signing with Tree Records instead? I think it would be cool to see Type-O Negative and Franklin on the same labell... The word is that Hot Water Music has left Doghouse and has signed with Some Records. The LOI strike-force also heard that Water of Quicksand fame will produce Hot Water's newest album stated for a spring release.... Toko from the late Van Pelt who is currently playing in The Lapse is going to be deported back to Japan because her artist visa expired. It's really too bad, because the songs she sang on the new Lapse CD were the best ones on the disc....I'll probably get stoned for saying this, but I hear that The Getup Kids are leaving Doghouse and going label shopping.... Rumor is that Down by Law has signed to Go-Kart after being dropped by Epitaph. And all this time I thought that Epitaph was trying to maintain their cred Bob Nanna of Braid is currently touring the states on an accoustic solo project Cornell University's Anjai Koslah has become the next Spice Girl. In a press release from the band. Sporty Spice stated "she's Indian! India was known to Christopher Columbus as the 'land of spices.' 'nuff said." Ms. Kosiah could not be reached for comment. Two ex-members of DC's underrated band, Smart Went Crazy, have formed a new band called Farquet which has recently been signed to Desoto. And you said Art-rock was dead?.... Kat/Liberation Records spin-off label, New American Dream, has just signed Ink and Dagger, and no I&D have not borken up. According to Porcell, of Youth of Today and Judge fame, his current Ray Cappo fronted band, Shelter, is going to record one more record and then call if quits. Hopefully this next record will not have either a ska or techno song.... The Promise Ring were in Spin magazine's "9 to watch in '99" extravaganza.... The rumors that Snapcase signed to Capitol and Tommy Boy are false. As of now the Buffalo hard-rockers are still on Victory.... Tim Holden wonders if The Cardigans should be considered an emo band.... I heard through the grapevine that Propagandhi have booked studio time to record the follow-up to their absolutely brilliant album, "Less Talk, More Rock." Who said there was no political punk on Fat Wreck?.... The SoCal hardcore outfit, Death by Stereo, has signed to the mother of all hardcore labels that actually regularly signs SoCal bands, Indecision Records. Did you know that the band takes their name from a Cory Haim line in the movie Lost Boys?... Everyone who keeps up with east coast emo rock, knows that The Jazz June have signed to Initial (I think it's wierd too), In other Initial news, Long Island's Silent Majority have signed on as well.... I hear that Sunny Day Real Estate has signed to Sire, yes, a major labell.... Berkeley's American Steel has apparently signed to Lookout!. Finally I have something else to look forward to from the great East Bay punk label other than a new Donnas album. ... Stay tuned for more from the front

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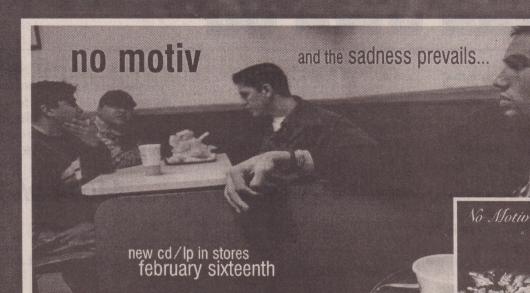
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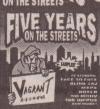
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Label Pages



Deep Elm PO 1965 NY, NY 10156 Latest Release: Emo Diaries III

Web Page: www.deepelm.com

Comments: Some pages on this site have huge images that take forever to load and aren't even worth it, while others are in dire need of those images. Very boring.

Key Selling Point. A solid label. You know every release will be good.

Best Releases to Date: Camber's "Beautiful Charade."



Big Wheel Recreation 325 Huntington Ave. #24 Boston, MA 02115 Latest Release: Lazy Cain's

"Five Days Eighty Hours"

Web Page: www.bigwheelrec.com

Comments: A simple page with a large emphasis on Big Wheel pride. It's a very standard page with tour dates, news, merch etc. This could be a lot more interesting.

Key Selling Point. A very up and coming label focusing on the Boston scene.

Best Releases to Date: Jejune's "This Afternoon's Malady."



Vagrant

2118 Wilshire Blvd. #361 Santa Monica, CA. 90403 Latest Release: No Motiv's ...and Sadness Prevails"

Web Page: www.vagrant.net

Comment: Wow, somber colors (or lack thereof) on this page compliment a very ordinary site. Vagrant will win no points for this page... it has potential but is very dissappointing.

Key Selling Point. Quite possibly the only SoCal punk label consistently releasing quality records.

Best Releases to Date: No Motiv's "and Sadness Prevails" and Boxer's "The Hurt Process."

Doghouse RECORDS

Doghouse

PO Box 8946 Toledo, OH 43623

Latest Release: Chamberlain's "The Moon, My Saddle"

Web Page: www.doghouserecords.com

Comments: For such an important label, you would think their page wouldn't be this terrible. It is completely out of date, totally limited, not to mention ugly. This is even worse than the Equal Vision page.

Key Selling Point: The biggest mid-western indie label.

Best Releases to Date: Hot Water Music's "Forever and Counting," anything by Endpoint, Chamberlain's "Fate's Got a Driver."

N Tree

PO Box 578582, Chicago, IL 60657 Latest Release: A-Set's "The Science of Living Things"

Web Page: www.treerecords.com

Comments: This is a very professional, almost corporate, looking site. One of the most informative label sites I can think of. As a matter of fact, the only thing it doesn't have that I might want is a photos page.

Key Selling Point: Owner, Ken Shipley, seems to have put his life into this label.

Best Releases to Date: Anything from the "Postmark Stamps" collection.

E Zines

Rocket Fuel: issue #18

Web Page: www.rocket-fuel.com

Comments: I must admit I haven't seen as many e-zines as I guess I should have, but if they're all as good as Rocket Fuel then count me in for the long haul-- this could be the wave of the future. The Goods: This site has a limited, yet good gossip "scene" gossip column, columns, a limited number of reviews-- that all seem to be favor-

able. This issue has interviews with the Lapse and Six Going on Seven among others. They also have a book review section and an awesome links page.

Survey Says: With a bit more content, this page

could be the next big thing in zine-age. I've always been someone who has the computer skills of a 45 year old-- in others words limited computer skills-- so I'm so impressed when someone can produce something this cool. Check this out.

Musical Videos

Face to Face: The First Seven Years

(Vagrant/ Lady Luck)

I don't know. I was never a very big fan of Face to Face. Mainly, I thought that other than the song, "Disconnected" their music was run-of-the-mill. I guess as the commercial appeal of punk rock that saw its apex a few years ago draws to a close, bands that had their salad days in those years may want to remember them in the form of video. So, if a band-- or their label-- has \$30,000 why not make a documentary. Now, I'm a sucker for any wellproduced, interesting documentary about all-things punk, but I see no reason to glorify Face to Face over, say, Bad Religion or Green Day, who also saw an acme in the years surrounding 1994. I guess we can put it this way: if you are one of those misguided punks who can't get enough of SoCal skate-rock, then this is a great way to spend \$12. However, I still think that there are many other bands, in and outside of SoCal, who deserve a "First Seven Years" video far more than this band. RS

Web Sites of Inertest

□http://www.starwars.com-----'nuff said.

□http://www.hell.com---- if anyone has any idea how to get "invited" tell me please.

□http://www.punkrock.org---- the best punk rock directory there is.

□http://www.efax.com---- this site has saved me \$20 in the past two days.









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Have you ever seen a band that just plain rocks and makes no bones about it? Have you ever heard a band that moves you into a frenzy of energy one moment and a nice slow sway another? It takes a very dynamic band to do this. But, when you see this band I speak of live, and hear them scream their band name, you know what I'm talking about. One King Down is a truly innovative band that pushes the boundaries of hardcore with every release. With three different singers under their belts, these Albany veterans have seen everything and done everything having to do with everyone's favorite musical style. I knew I wanted to interview them after I heard their second EP entitled.

"Bloodlust Revenge," and upon hearing their new album released on Equal Vision Records, I was sure of it. So, my friend George and I sat down in my living room, phones in hand, and spoke to Bill and Mathew of One King Down. George asked all the good questions:

Who's in the band and who plays what?

Mathew: Well, I'm Mathew Wood and I play guitar. This guy sitting next to me is Bill and he plays bass. Michael, his brother, plays guitar, and then Derrick plays drums, and we have a new singer, John Peters.

How do you think the Albany scene today compares to the rest of the American hardcore scene?

Mathew: Well, I don't see much difference in Syracuse's scene than the rest of the country's. Obviously certain places there's a much larger scene, but it's pretty much the same deal here. You know, you have your certain group of kids who always come out for shows, are always supporting every band, so in that respect it's pretty much the same. I don't see much difference, honestly. Do you think it's changed at all since One King Down began?

Mathew: It seems like there's more kids coming out. It seems like there's a little less kids for the usual shows. You know, you used to have a show every single weekend, and you would have kids coming to every single show. But now, kids are more selective with the shows that they go to. I don't get to go to too many shows 'cause we're playing almost every single day of the weekend now, but it seems like when a really popular band comes to Albany now, more kids come than in the past, but the garage shows tend to be a little smaller than in the past. I don't know. I don't get to go to too many shows that



we're not playing in. I just saw Madball, though. You guys went on tour with them, right?

Mathew: Yeah we did a week with them, and we've done countless weekends with them.

Are they nice guys?

Mathew: Yeah, they're totally not as intimidating as they look. I mean, Hoya and me and Derrick were getting along really well.

Anyway, back to the Albany scene. Do you think the scene getting bigger is because of you or just a coincidence?

Bill: Maybe since there are shows here every week, every weekend there's at least one show. Four years ago when hardcore first started becoming popular in Albany, it was really new to a lot of people. I think kids have grown up with it, and as the kids in the scene matured, so did the music.

Who's your favorite Albany band?

Bill: There's actually a bunch of good Albany bands. Stigmata, although they had some problems for awhile—although they're back. Yeah, Stigmata's the best!

What's it like to have three different singers on every CD you guys make? (laughter)

Mathew: It's like a Van Halen thing, 'cause you have the brothers and then the singers! (laughter) I don't know, maybe three's a charm.

Except you guys probably do less cocaine then Van Halen. (laughter)

Bill and Mathew: Yeah a lot less. (laughter)

Mathew: You have somebody for awhile and it's working out and then next thing you know it's not working out. All I know is that it's working out real well with John. For a while there it looked a little bit sketchy whether or not this thing was going to be able to continue, and then John came along and there's a whole new life to the band.

Are we allowed to ask why Rob isn't in the band anymore?

Bill: You're allowed to ask anything you want. (laughter) Then why isn't Rob in the band anymore? (laughter)

Mathew: You know I could get into specifics, but I'm not like that. I don't want to bash anybody. You know, being on tour and stuff it's like a marriage. You spend so much time with one another, and certain things in your personality—I'm not going to say— annoy people, but certain things get on your nerves. It came to a certain place in the studio where it was the creative differences—we had an idea of how we wanted the album to sound, we wanted to be precise, the four of us are perfectionists. Rob's voice was copping out a little bit and we even gave him constructive criticism, and I even sat down with him and said, let me help you with your voice, 'cause it was cracking a lot and it sounded like he was blowing his voice. Constructive criticism was the way that it should have been and he just wouldn't compromise. All of us got not a huge argument, that went on for like four or five days, and finally be just quit. It became a huge thing on the internet, with him writing his...

But doesn't every stupid thing in hardcore become a huge deal on the internet?

Mathew: Of course it does, and you can't even believe half the shift that's out there. You can't believe everything you read in the news or the internet. I'm not going to say we weren't dicks, I'll never say that. I know that we're assholes to each other all the time. We're the biggest ball-busters! (laughter)

Bill: We sit in the van and just rip each other to shreds.

Mathew: We know that we're just joking, though. The constructive criticism with Rob wasn't taken as that, just constructive criticism. It was taken as an attack. Finally he quit, and that was it.

What's he doing now?

Mathew: From what I hear he's singing for the band 40 Days Rain: I don't know, I didn't get verification, but that's what I heard.

When you listen to "Bloodlust Revenge," which is the EP that Rob sang on, a lot of the songs are about animal liberation and being vegan. I don't know if you guys are as into that as Rob was, but I imagine

that you guys got a lot of the same fan base as, say, Earth Crisis because of the vegan thing. Has was supposed to come out on the "Absolve" CD and your fan base changed at all with the different focus in your music?

Mathew: We still have that fan base of the straightedge kids and the animal rights activists, but I saw a kid just yesterday who was wearing one of our jackets and was smoking. Everybody's moved on. I think most people understand now that we aren't as militant as an Earth Crisis type band would be. That's not knocking frem, it's just that that's what their whole band is about, while ours is about certain issues here and there but it's about the music also. For me I didn't start playing guitar and drums 'cause I was straightedge, I just played muste cause that's what my family did. Rob had his part in the band, he didn't really step on our fingers too much when we were writing the music and vice-versa. None of us believe that butchers and dissectors But, speaking of the sound of One King Down, should be killed, but that was an expression of his so we kept it. This new album is obviously a lot different as far as orientation goes. It's a whole different topic of conversation in this album.

The lyrics seem a lot more personal on this album.

Bill. Yeah, John's done a great job with that. It's just all his experiences and it comes out great.

How has the response been to the new album as opposed to the last two discs?

Mathew: It's been really positive. Obviously you get the, 'where the fuck is Rob?' But, overall people seem to really like the new stuff.

People were saying that after Bill Brown left too, though.

athew: It doesn't bother me. The way I look at is that we're not trying to please everybody. If we decided to put out a rap album...

That would be awesome! (laughter)

Mathew: Yeah, but if I wanted to do it, I would do the best I could and then I'd be happy with it

Totally, you guys could do a remake of the Judgement Night soundtrack! (laughter) You guys used to do that song with Master Plan, right?

Bill: Yeah. (laughter) That's the only thing you can't ask in an interview. Yeah, it's really funny 'cause that



hat's your favorite old school Nintendo game?

Actnew: Oh that's so easy for me. Ten Yard Fight, easily! (laughter)

ell, you guys are on EVR. (laughter)

athew: I love that game. Derrick still has it at his house and my favorite team is the Raiders and I'll always be them.

Bill: To be perfectly honest I never owned a Nintendo. The last video game system I had was Intellivision. (laughter)

That's like Colleco.

Mathew: That's like pre-Colleco. (laughter)

Bill: It was terrible, but at the time it was awesome. I guess I was the Astro Smash kid. (tons of laughing) I ruled at it.

Mathew: He was like those Dungeons & Dragons kids who jump off buildings. He actually thought he was the Astro Smash kid!

Just for the record mine was Excite Bike.

Bill and Mathew: That's Derrick's.

When did the name of your band change from Drown into One King Down and why did

Mathew: We changed it to One King Down right after we solidified the first One King Down lineup and we did it because of the industrial band from Oregon. We had so many ideas of names we wanted, and we couldn't decide on anything and we were at my father's house and Derrick says, 'I've got a name.' So he said "One King Down." I asked what it meant and he told me that he just thought of three random words and put them together. It means nothing. At first I thought it was stupid, but everyone else liked it. People gave it meanings like for a chess game, or for Bill Brown's crew "The True Blue Kings."

OKD can be reached at www.onekingdown.com

then at the last second we were like, 'wait, will everyone think we're a rap band?' No, we were just cool with those guys. It was cool when it was recorded, but then it took so long for the record to come out that we eventually said fuck it. (laughter)

That's so cool!

Bill and Mathew: It was awesome. (laughter)

over the course of your two EPs and finally this full-length, your sound has really moved away from hardcore and into a more metal sound.

Mathew: It's nothing on purpose that we're doing, it's just we write music that we like to play. Musically, the four of " us get together and we have our ideas for the song, and then it will come out. The very last song on the new album is really a different song from what we usually play but we all dug the song. So we put it on. It definitely has a more metal sound, but it wasn't on purpose.

I went on to your web page the other day and there were all these kids that have posted stuff saying they wanted to hear the stuff off Absolve, they said, we want to hear The Killing Fields.

Mathew: Only 3000 of those albums were made, and number one, I barely like any of the stuff on there

We just listened to it and we think it's really good. Mathew: Maybe, but we always just figured it was the Albany kids who liked that stuff. You know?

Bill: Every once in a while we throw in one of those songs, when we're at home or in Syracuse. The kids in Long Island always ask for those songs. We just played there on Sunday and there are the same three kids who just yell 'Bleeding, Bleeding!' (laughter)

Mathew: There's this one kid who always comes to the shows and says, so are you guys going to play "Bleeding" tonight? (laughter)

What's up with the album title, "God Loves Man Kills?" Is that a commentary on human nature or are you guys suddenly a Christian hardcore band?

Mathew: Well, you hit it on the head with the human nature thing.

Bill: The song itself is about how everything we're given on the earth we destroy through greed and selfishness. Basically, it's about that. If you look at the artwork for the album, the flowers symbolize God loving and the two panels to each side symbolize man's killings. We get so many questions like, 'where do your religious beliefs lie?'



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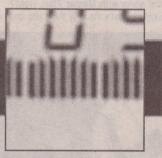


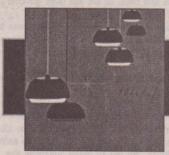
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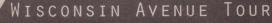
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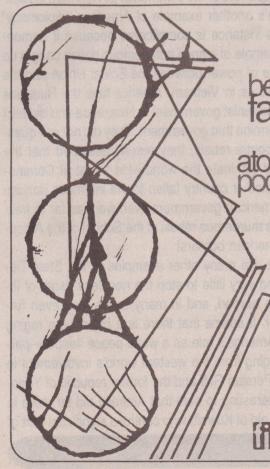
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Diplomatic Hypocrisy

by Ross

Whenever anyone says something to the effect of, "America is the champion of human rights for the entire world." I just think of the St. Louis and shake my head. Just in case you're not as up-to-date on your American atrocities list as you should be let me fill you in. The St. Louis was an Eastern European ship that set sail for America right before the outset of World War II. This was of course after Hitler's brutal rise to power in Germany. This ship asked permission to dock in New York harbor. The reason: the Jewish refugees aboard sought asylum in America after escaping the persecution of Nazi Germany. It doesn't take a fortune teller to guess that Franklin D. Roosevelt denied them access to American ports. Thus the few hundred people aboard the St. Louis were turned away and sent back to Europe. I can only assume that most if not all of the St. Louis' cargo were killed in Nazi death camps... and it was all because FDR refused to grant any waiver to the rigid quota system in effect in America at the time (which, incidentally, was directly aimed at Eastern Europeans).

My dad says that no Jew should ever forget the St. Louis incident, nor America's failure to involve themselves in the destruction of Nazi death camps which it is a fact that the American government and media were

keenly aware of. I say that no *humanitarian* should ever forget these incidents. Nor should any critic of American foreign policy fail to mention the many atrocities which take place each year in and outside American borders. But this piece focuses on atrocities outside America.

Do you remember that Born Against song, "El Mazote," about American backed rebels who virtually eliminated any supporters of the communist government in Nicaragua. There's another example of American "diplomacy" at work. This instance is complicated because it demonstrates an example of a once autonomous nation caught up in the balance of power between the Soviet Union and the United States. As in Vietnam, America saw the Russians placing a Communist government in Nicaragua and did all it could to undermine that government. They did not ask guestions of the contra-rebels, they merely assumed that the contras would eliminate the world-wide threat of Communism in yet another country fallen to the infamous domino theory. the American government even went as far to train many of these murderous rebels at the School of the Americas within American borders!

There are many other examples of the State Department doing very little to stop the needless death of innocent people abroad, and in many cases they even furthered murder. It seems that there is a big debate raging today about America's role as a world peace keeper—particularly emerging from the western world's involvement in affairs of the Persian Gulf and the former republic of Yugoslavia. It is interesting to note that America did far more in coming to the aid of Kuwait, who control a significant part of

the international oil supply, than they did for Yugoslavia. Maybe it's because so many American corporations have a vested interest in affairs in the Middle East, or maybe it's because no one thought twice about the welfare of Yugoslavia six years ago. I don't know about that. What I do know, is that it seems that what's happening in Kosovo right now is a perfect example of, as my friend Ted says, "too little, too late." However, in 1992 when Kuwait was invaded, America all but vilified the clearest symbol of oppression at the time, Sadam Hussein, and sent countless aircraft carriers and a hundred thousand troops to the Middle East within a few weeks of the invasion.

I guess, the Yugoslavians are like those Jews on the St. Louis: No one gave two shits about the welfare of Jews half way around the world in the 1930s just as no one gave a rat's ass about Yugoslavia. I mean, it's not like Yugoslavia is contributing to world culture or the international economic infrastructure at all. So, America claimed to champion civil liberties all over the world yet did little to nothing to help the hundreds of thousands of Muslims who have died at the hand of their genocidal neighbors.

Do you know that over 70,000 people have died in an Algerian civil war in the past three years? Did you even know there was an Algerian civil war going on? Did you know that a far-right group in France, called the National

> Front, is quickly gaining power in the south of France? Do you have any idea what happened to the Indian rebels in Chiapas, Mexico after they fought so valiantly for democracy a few years ago? These events seem to me classic cases of complacency, ethnocentrism, and arrogance of the western media. People would so often rather read about Monica and Bill than hear about fascists in France or a civil war in a country no one's ever heard of. The fact is America does not care about death and destruction of people and property as long as it does not threaten their way of life. When one considers this it is not surprising that America took so long to involve themselves in Yugoslavia, but it is not at all surprising that we ran to the first sign of a return to the oil shortages from hell in 1973.

I don't know. Maybe this whole article is pointless and redundant, but it sprang out of a dis-



cussion I was having with some friends about F.W. DeKlerk, the former President of South Africa, coming to speak at Cornell. It made me think that it was really odd when America became so obsessed with Aparthied and DeKlerk for two reasons: 1)who cares about a nation at the bottom of the populated world; and, 2)because America really is a bunch of hypocrites when it comes to oppression of people based on the color of their skin. Alexis de Toqueville said something to the effect that America can never be a totally good-intentioned nation since it had slavery mentioned three times in their fundamental document-the Constitution. I think he's right. But, then again, i guess it's just another case of corporate interest abroad, since South Africa has one of the world's largest supplies of precious metals.

So, I always think of the St. Louis and cower when anyone mentions anything regarding America having any interest at all in democracy or peace. C'mon, do you really believe that people care about people? Well, sometimes things get so bad that America simply cannot ignore civil atrocities any longer. I was never a member of Amnesty International, but I always felt it was a totally legitmate outfit, because it has in its constitution a clause that prohibits them from attacking problems of liberty within American borders. This seems to me a good thing, because so often, as I have shown, neither Americans, nor American government has no interest in helping the little guy-- the nations that have real problems.

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Jimmy East World



...an interview by Dan Frantic

Jimmy Eat World have certainly seen their fair share of troubles. Signed to a major before the recent "emo explosion," they spent a significant amount of time hovering in the gray zone between popularity and obscurity, often opening for horribly mismatched bands and playing for icy-cold crowds. But no longer; if you're lucky enough to grab a ticket for a Jimmy Eat World show nowadays, you'll find the whole crowd bobbing its head and singing along in unison with the band's unique brand of technically complicated yet beautifully structured emo. With a brand-new EP and album under their belts, and popularity surging through the roof, these four boys from Tempe are finally starting to live up to their name. Okay, let's begin with the usual. Who are you and what do you play? Tom: I'm Tom, and I play guitar and sing. Jim also plays guitar and sings but he's sick so he's not here right now. Rick: I'm Rick, I play bass Zach: Zach, drums My first question is this: the initials of your band are J-E-W. Do people ever think you're a religious band? Rick: Yeah. Tom: Um, people point it out but they never really say anything about it. It wasn't intentional that it came out that way, you know. So it wasn't like a hidden meaning or something? Rick: No, but people do point it out and say, 'did you guys ever know that your initials are Jew? (laughter) Tom: It just worked out that way. So you guys are from Tempe, Arizona. What's it like out there? Rick: It's just a college town. There ain't shit to do. Zach: It's okay, but there isn't anything to do. It's a lot nicer here in San Francisco or in New York or something. Tom: There's a lot better places now that we've gotten out and we've seen the country. So do you think you ever want to relocate? Fom: Yeah, we talk about moving to another state a lot. Musically is it hard to get a start there? Tom: There's clubs and stuff. Zach: Musically, there's always been something. Tom: They're okay, in other cities it seems like a lot more kids come out to see us, and they're way more into music, like on the east coast. Zach: As far as the home-town crowd it's been pretty good lately. Now, I live in Connecticut, and you guys are really big out there. But, then it seems like the draw out here on the west coast isn't as good. Do you find that's true? Rick: It's like, LA, New York, Chicago, Houston... Tom: Ldon't know it's probably about even, but you're right about us having a bigger draw on the east Zach: Also the north-west, but more kids come to see us in the east. Tom: But, LA is really good. So is that sort of strange being geographically isolated from the majority of your fans? Tom and Rick: Oh definitely Rick: That's why we're on four pretty much all year after each record comes out. Actually I saw you guys like two or three years ago with Bad Religion. Zach: Oh yeah, that was a crazy show. We looked out into the audience and we see like 4000 wife-beaters on. The first band get up there and it was Screw 32 and no one was really into them and they were really fast, and we're not really that fast. (laughter) Tom: Well on our first record we were pretty fast. Zach: Yeah, but we've chilled out a bit since then. Anyway, it was wierd. We get out there and people are thowing bottles and stuff. I've never seen such an asshole audience. Tom: It was fun, though. We were laughing afterwards for being so completely mismatched! (laughter) We were laughing when we got off stage and we were like, 'oh my God.' And Rick broke a bass string. Rick: Yeah, it was by the fifth song too!

Tom: And we were supposed to play like 45 minutes too and it was getting kind of scary. So we just stopped early. And then Bad Religion comes out and they're like, 'we're not going to



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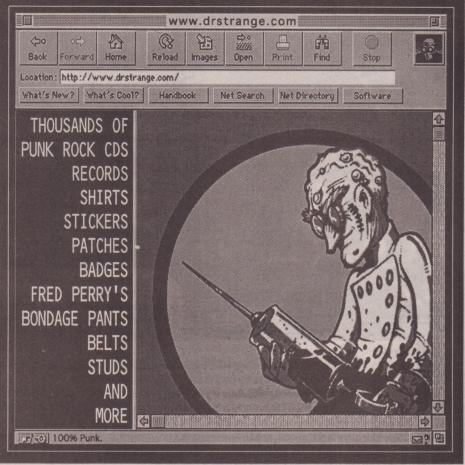
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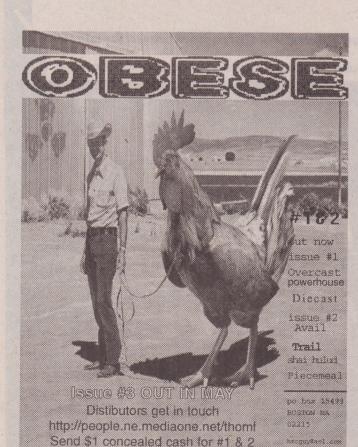
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Reconsidering Gilman Street

I remember going there for my first time. I guess I was about sixteen or so, a sophomore in high school and I had just gotten my driver's license. It was 1994. I had really started to get into punk rock with my sister a little more than a year earlier, but all the punk I was listening to at that time was from DC or LA. It never occurred to me that punk was vibrant in every small town in America, or that there was a huge punk scene in my back yard. So when my sister, who had older friends-veterans to the punk scene-told me about a place in Berkeley which was considered to be the Mecca of contemporary punk rock, I was quite skeptical. Nonetheless, I accompanied her across the Bay Bridge to the warehouse district in north Berkeley. We parked in the Cybelle's Pizza lot (a pizza joint which was to be the staple of my weekend diet) and walked the two blocks to a little building that might have been the front of a mechanic's garage, where there must have been two hundred or so skateboard-in-hand, baggy-pants-clad kids milling around out front. I used the purple membership card that my sister had lent me and walked in the door to a smokey room, lots of strange graffiti with words like "Sweet Children" and "Spitboy" in big silver letters. That particular Friday was the "This is Berkeley not LA" comp. release and Dead and Gone, Black Fork, AFI, and Screw 32 were playing. I watched the bands in awe as they played their hearts out on a two-foot high stage as pink-haired kids, who you knew had completely missed the whole Nirvana thing, screamed along to "10%," and "Rolling Balls." Needless to say, I had an incredible night, and the rest, as they say is history.

I think that particular night was one of the definitive moments of my life. At the 924 Gilman Street Project I found that there were kids out there, like me, who did not find Pearl Jam pleasing, pink hair obscene, or house-parties the highlite of the week. Instead, people were friendly and enthusiastic, interested and fun, unified and diverse. I will never forget another night about a year and a half later, after I had been one of those regulars I admired so much my first night for quite some time, when I gave three kids from New Jersey a ride back to the city from Gilman. They told me how much they envied us in Berkeley, how we had it so easy out there, because we were so peaceful and supportive of nearly all aspects of the scene and its patrons. It never even occurred to me that the unity we felt at Gilman might not transcend the borders of the Bay Area, to say, LA or even New Jersey. But, the truth is that I spent at least one night a week at Gilman until the time I left for college. That little warehouse on the corner of Ninth and Gilman probably saved my life.

Even through the whole Green Day thing, when said band and many others like the Offspring, Bad Religion, NOFX, Rancid, and many others became too large to play there, I was still a loyal member. I know I've poked fun at Gilman in past issues, but seriously, the place is essential to the community of Berkeley not to mention to punk rock. The place has given kids like me an alternative to beer drinking and hopelessness. Instead, once a week I could go to Gilman and be myself with people who understood me, which was a hard thing for me to do elsewhere.

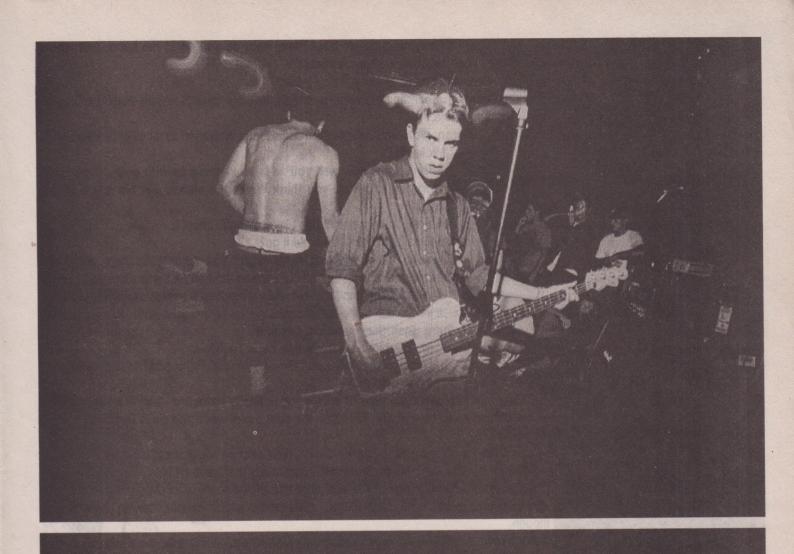
When I was home in San Francisco over winter break I went back to the project to see an American Steel show for what may very well be my last time. The fact is, Gilman is under attack from the corporate powers that be in Berkeley, and could possibly lose its license to operate. A place built for a dream, sustained with love, and cherished as an anomaly might be forced to close its doors to kids forever because detractors from the club's usefulness don't see it our way. How, you ask, do I feel? I am mortified and scared. A place which people travel from all over the world to come to, that in many ways kept me from falling into depression, along with countless other kids, might be prevented from touching any more lives. I can't believe it.

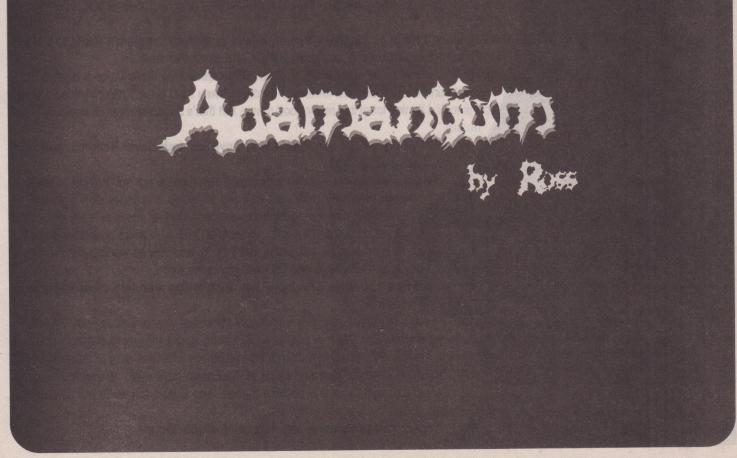
By the time this article is printed, the club will either remain a bastion of hope, or turn into a ware-house. I really don't know enough of the details to say who has a better chance of winning the legal fight, but all I can say is that if the 924 Gilman Street Project is to be no more, it will not only be the end of an era, it will be the end of something truly great in the East Bay. Plus, if I had never gone to Gilman Street, I probably would never have met Dan Frantic.

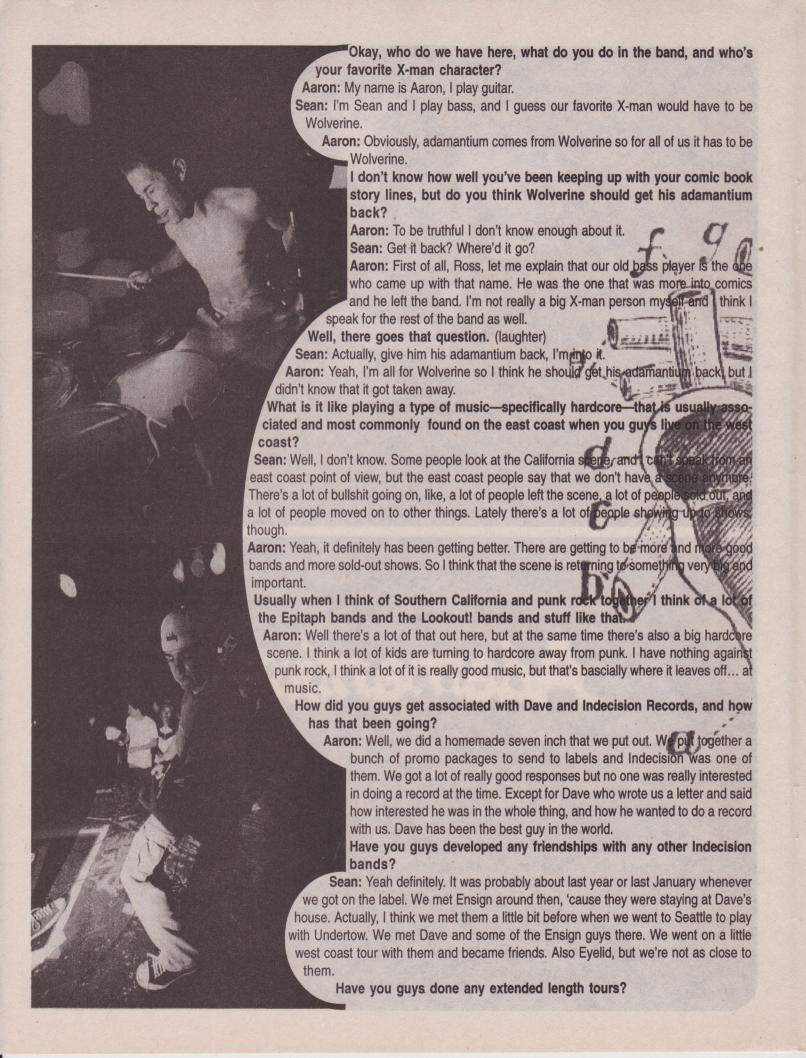


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Aaron: We haven't done any extended length tours yet. The most we've done is the west coast for a few weeks. We're going to do a full US tour hopefully this summer, so you can be looking for us. Coke or Pepsi? Aaron: I'm not really either, but I'd have to go with Pepsi. Sean: Since I got an ulcer this year I can't drink either. So, I'd get Cherry 7-Up. I've never even seen Cherry 7-up! Aaron: It's great. Sean: Yeah, have you ever had a Shirley Temple? It's like that. Where do you see hardcore going in the future? Aaron: Hardcore is definitely getting bigger. You can find it in Tower records nowadays. I like that more people are getting into it. I'd like it to get bigger but at the same time still kind of be an underground movement. It seems like as more people get into hardcore, you get less sincerity and more people out to just be violent. There's a lot of really fake people that I wouldn't mind not getting into hardcore. In a way it's good that hardcore is getting bigger. Sean: agree with Aaron. I'd like the scene to remain underground, 'cause being straightedge isn't considered cool by most people. Well, it depends where you're from. Sean: That's true, out here it definitely isn't. You're totally a different person if you're in high school and you're straightedge. I think it's just how positive everyone else portrays hardcore, cause hardcore isn't about violence, and it's not just about the music, at least not for us. I'd love to see people look at straightedge be considered cool so people can really be themselves. Anyone has the right to listen to hardcore, as long as they're doing it for the right reasons. I think being straightedge, though, is a personal choice to me. If one person is straightedge that's awesome. I don't like people being straightedge just 'cause their friends are doing it. And that's how I feel about the music. Aaron: Yeah I myself am straightedge, but that's a personal choice. Hardcore isn't about being straightedge. It isn't about being vegan either. It's about the music first off, but there's so much more to it than the sound. Youth of Today or Earth Crisis? Aaron: Youth of Today by far. I myself am not an Earth Crisis fan. Sean: I'll go with Earth Crisis. Aaron: Our guitarist, Keith, he's definitely an Earth Crisis fan. For me, I like some of their music, but for me it's Youth of Today and for the other four people, like Sean here, it's probably Earth Crisis. Sean: That's not based on our beliefs, though, it's just because of the music. Aaron: Yeah, I'm definitely not into EC's beliefs of militancy at all. Do you guys have any goals you'd like to accomplish with this band? Aaron: For me, a big big goal is doing a US tour and maybe going over to Europe and Japan to play music. Sean: Yeah, that would be fuckin' awesome. I'm a dork so I think it would be awesome to play in front of a hundred-thousand people. Going to see rock stars play is awesome. Don't get me wrong, hardcore isn't about rock stars, but I love to see them. Yeah, but there are a lot of hardcore rock stars in the scene. Sean: Yeah definitely. I hope that no one in this band ever becomes like that. Aaron: Sean's the rock star of the band. (laughter) What do you guys think the best album of last year was? Aaron: The new Cave-In release was awesome. That was probably my favorite. Sean: Probably the Goo-Goo dolls for me. Adamantium can be reached at Xsqrlboyx@aol.com **Photos by Dave Mandel**



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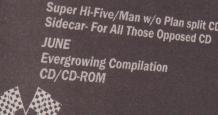
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ALKING TRACKS

with

Jacon Farrell

What do you like to listen to when you're in the van and touring?

A bunch of things, but Failure is a band we all love. Their album, "Fantastic Planet," I love that record. They're a three-piece from California. I don't know, they're kind of slow, and all they sing about is drugs but whatever. (laughter) It's amazing. I don't know how to describe it beyond droning... I don't know. It just sounds like the word "failure" would sound. The whole album has a whole mood to it. It just goes through all these different feelings and emotions. That song "Stuck on You" is their radio hit. I recommend it.

...how about when you're getting dressed in the morning?

Skid Row. The first one, man. It's amazing. That's great to get dressed to. If I need to wake I just pop that in. (laughter) Every once in a while that's a

great album. I just recently saw "Oh Say Can You Scream" which is like this documentary about them. They are just the dumbest dumbest dumbest guys. So stupid. It almost turned me off to the music.

Skid Row and Bon Jovi was the first concert I ever went to.

Yup, I saw Skid Row with Guns 'n Roses and then once with Aerosmith. I was hanging out with this girl who was totally in love with Sebastian Bach.

Who isn't?

Oh yeah, and then I ended up being in love with him myself. (laughter)

Were they totally coked up? (laughter)

We'll call it amped up. (laughter) But they're so cheesy. They were born and bred for that type of stuff.

What were you listening to during your first kiss?

Oh God! That would have been, well, I don't know if it was my first kiss, but probably something like "Open Arms" by Journey. It was a seventh grade dance or something. It may have been before but that was kind of the genre I think was being played at the time. (laughter) Maybe "But Still" by the Commodores or Lionel Richie or something like that. That was my first french-kiss, of course. I can't remember who my first peck was, that was like second or third grade.

What was the first record you bought with your own money? Kiss' "Hotter than Hell." It was actually me and a friend—we split it. That was second or third grade and we were way into Kiss. Me

Bluetin

and this guy pulled together our allowances and went to some store and bought that album. We were so excited to have it and then we were like, 'oh wait, who's taking it home?' Uhhhh. (laughter) We lived right across the street from each other so it didn't matter. I think he took it home the first night, then I took it from there. That was the peak of my musical life, 'cause after that I started buying AC/DC and Black Sabbath and stuff like that.

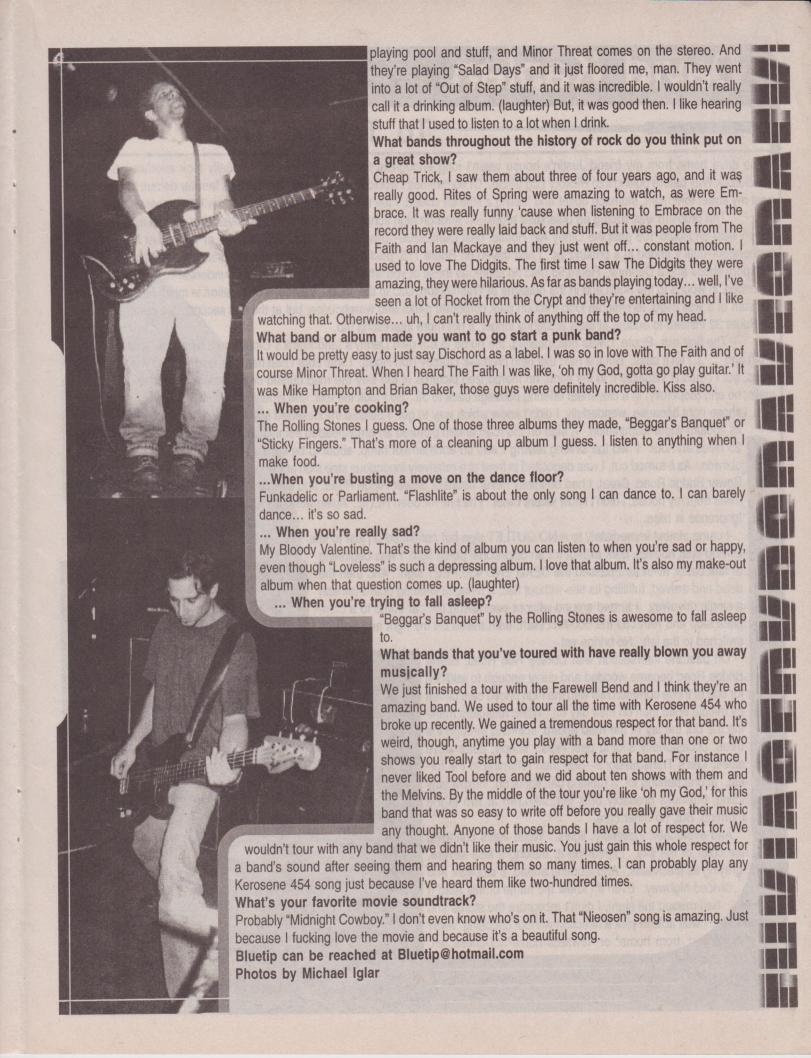
Speaking of AC/DC, who do you prefer, Bonn Scott or that new guy?

Um, it's hard to say. I think Bonn Scott definitely had a lot more charisma, but "Back in Black" is such an amazing album. My favorite album is "Let there be Rock" and that's Bonn Scott. I think that you really can't beat "Back in Black," it's great.

... When you're drunk?

I'm straight-edge, the interview's over. (laughter) Just kidding I do drink. God, anything. I like listening to nostalgic stuff when I drink. I was at this bar in Brooklyn with my girlfriend and we're drinking and





David Kaplan

To Tell the Truth

The drive home from my friend Justin's house wasn't long enough to finish a cigarette, so I usually took another lap around Cradlerock Way before pulling into Hickory Log Circle. Or sometimes I would try to find a similar, but less familiar detour, but as I drove past my street that night, stomach upset and feeling a little bit chilled, I felt the need to drive around just a little longer.

The problem was finding an unfamiliar route. All through high school, in similar states of physical or mental agitation, I had driven west on Route 108 past the Olney Ale House, past Damascus-past the perpetually burning fire at what must have been an incinerator—until it ended in a parking lot. I had driven on Route 175, past the Trucker's Inn and the prison until it became cloqued with porn shops and a Denny's. Route 95 held no allure, as those of you who have driven on it should understand. I knew how route 29 ended, in woods to the north and in the outskirts of Washington, D.C to the south. Without a destination in mind, I found myself at the start of a well used, ten minute loop through dark corporate parks and warehouses, but at the last second I felt compelled to get on Route 32 instead to ensure at least a slightly longer, if not more interesting trip.

The first exit, Route 1, was unappealing, the home to our own Denny's (and Frank's Diner and Silver Diner and the Village Thrift and ...). Het it pass. But the next exit held promise: Dorsey Run Road. I was sure I had heard the name before, probably 100 times, but I couldn't visualize it in my mind; no memorized pictures of the way the road curved or the order of the stores in the strip malls; no end (hopefully) in a cloverleaf offering passage back to 32. So I took the exit, and when offered the choice between right or left, I chose right because, wonderfully, I didn't know which way to go. I passed the deserted MARC train station, glowing orange in

its sodium vapor illumination. A sign on the road ahead pictured an arrowheaded semi-circle and advised me to slow down to 25 miles an hour. I had the sinking feeling I was on another exit ramp, about to be spewed back onto Route 32's East-West oblivion. As it turned out, I was deposited in front of a relatively innocuous stop sign at the intersection of Dorsey Run Road and Bower Bridge Road. Great, I had definitely never heard of Bower Ridge Road, and even though I was probably only about 20 miles from my house, I didn't know where I was. I had never been HERE. Again without the burden of confidence I turned right. Ignorance is bliss.

I came almost immediately to a NO OUTLET sign but continued on just to see. I mean, I wanted to see this bridge at least. Driving past houses, dark except for an occasional porch light, I was beginning to feel better even as I passed the DEAD END 450 FEET sign. And then the dead end arrived, fulfilling its title without flair, a reflector-bearing guard-rail and a single driveway. I turned around without ever letting the car come to a complete stop and retraced the 500-foot path, train tracks on my right and houses switched to the left. No bridge yet.

On past the intersection with Dorsey Run Road, Bower Bridge Road became wooded and curvy enough to audition for one of those commercials with the high priced cars driven by middle aged men on their day off. White reflectors marking the out the lay of the road ahead, spinning through the trees, occasionally sliding past repair shops, automotive sales, Ken's Transmissions—and then returning to the forest. In one parking lot, a running car, lights on, inexplicably idling, business probably best left unknown at two in the morning. But, no other cars.

And eventually, inevitably: lights. White lights changing the color of the sky. Lightening it, making it less severe, greying its blackness. And looming ahead, a stoplight and divided highway. Even if I knew the name of this road (I had missed the sign), I didn't recognize the stores and was able to pick a direction without choosing "away from home" or "towards home". I chose left.



Maybe it was route 198, I wasn't sure (I'm still not sure actually). Regardless of direction, I was sure I would soon see a sign for 32 or 95 shining above the closed car dealerships and supermarkets. Dark but shiny Burger Kings and McDonalds flew by, and I again became aware of the semi-queasiness of my stomach.

When the 7-11 appeared on the horizon (not much of a horizon actually) it seems as though it was just what I was looking for. It may have been a 7-11 just like any of the (hundreds?) 7-11s I had been in before, but it was also one I hadn't been in before. It was new even if it was predictable. I pulled next to the only other car in the parking lot, occupied by a (young?) couple both eating hot dogs. I realized that I had forgotten to lock my door on the way in, but I knew I would be in and out in a minute. It was the way more than one of these driving binges had ended, pulling into a 7-11 for a cherry coke, getting back in the car, lighting another cigarette, and heading home. Back in high school, Cherry Coke was my drink. I don't care for it much now, maybe it's the new label, boring black and red scrawling that looks like it might be an attempt at some kind of modern art, but just looking at it makes my mouth feel sticky sweet. The dentist said I shouldn't drink so much soda anyway, but I still like regular coke too much to give it up. Coke Classic. My new drink, though, is Ocean Spray Ruby Red and Tangerine. Its sweet and sour and tart and refreshing and doesn't make you more thirsty then before you started drinking it.

I scanned the cooler, grabbed a bottle and let my stomach lead me to the thing that would quiet it best. A pause in the candy aisle, eyeing the Snickers, deciding against one, and moving on. Past the two men restocking the shelves. One white and young, with the tell-tale "white trash" moustache, expressing, without words, a little bit about his life outside the store. The other, black, older, about fifty, with an accent. Caribbean maybe, or Haitian? Harder to read the story of his life from his face. Past microwaveable burritos, pizza, hamburgers, pancakes.... Patio, Budget Gourmet, Hungry Jack, Swanson, Jenny Craig and Weight Watchers.... Unappealing. Finally, up to the front to the Plexiglas covered, perpetually rotating hot dog rotisserie. Mesmerizing. This was IT. And who was behind the counter to serve me a Big Bite? A man of myth and legend, and obviously truth: a truly turbaned Indian (or possibly Pakistani?) man with a pair of tiny plastic tongs and a helpful point towards the condiments.

I wasn't sure why a hot dog, of all things, seemed to be the answer to my stomach's uneasiness, but as I approached the fixin's station, I was sure that the more chili, sauerkraut, onions, and mustard piled on the hot dog, the better the chances of quieting its quaking. The chili spilled out of its heated container red and liquidy, forebodingly prophetic of its after effects. I took my juice and chili dog to the counter and paid the friendly man in the turban \$2.13, feeling both powerfully independent, and somehow very young and short. Against my better judgement (I didn't want to be an innocent victim of the seemingly imminent holdup) I ate the big bite while standing in front of the store. It was three and a half big bites actually, with chili running off my fingers and onto the gum covered sidewalk below. The young couple was gone, my car was still there, and I got in, took a swig from my ruby red, lit a cigarette and pulled back onto the highway.

Before long, I started recognizing landmarks and realized I would soon be back on Route 1, would soon also chose to turn right, back towards home. I drove on, a driving bass line beating out of the speakers, driving music. I drove on, and I thought about what the last hour had held and why I needed to drive away from the things I knew. I thought about all the times in high school that I had done the same thing and come home happier without really knowing why, and I wondered why Columbia, Maryland still had the same effect on me. Then I tasted, in a burp, the mixture of the chili dog, juice and cigarette and realized that both my mind and my stomach had been eased, so I decided, at least for then, to stop questioning why the drive was such a necessary and purging experience and just to enjoy it. So, you see, I wrote this down to remind myself to think about it someday. But whether I get around to it or not, the truth is this: when I saw the sign: COLUMBIA 10 miles, it was OK, I was ready to go home.

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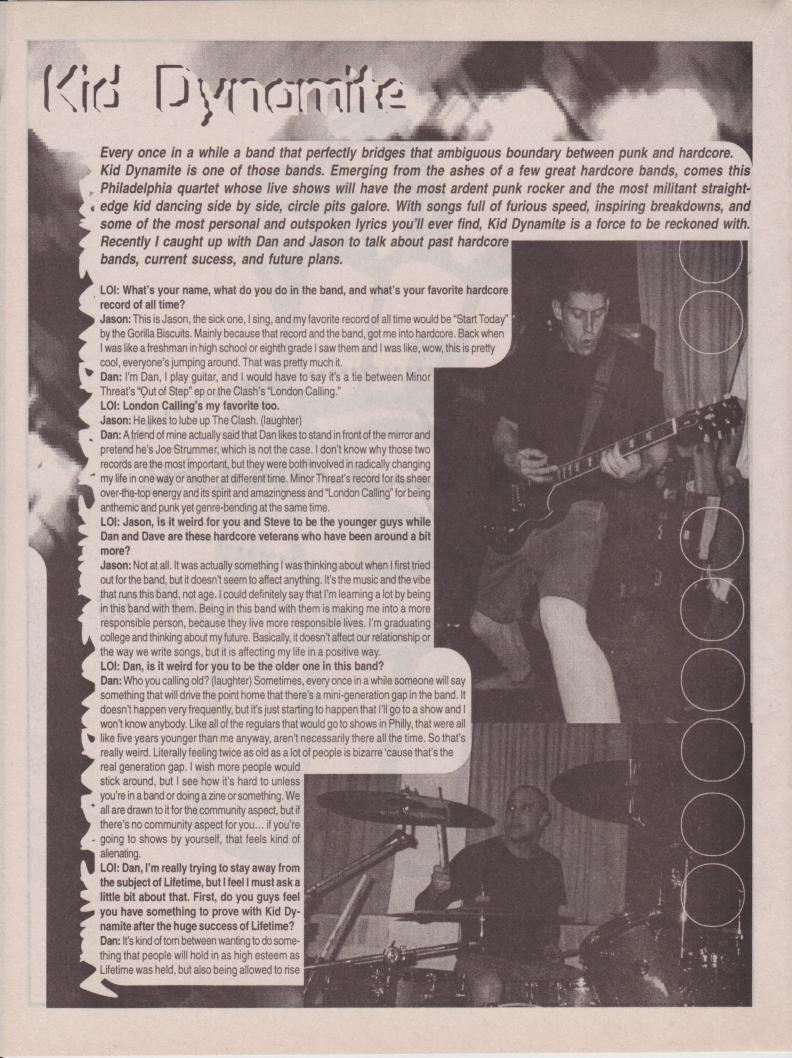
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kid dynamite

by Ross



above the fucking Lifetime comparisons. I don't mind it, but I expect it. Most of the shit has been really favorable, but it gets kind of weird sometimes. Like, Maximumrockandroll always gave Lifetime good reviews but not extremely enthusiastic. They always said nice things, but it wasn't fantastic, even though they always said 'I would get this record it's good.' We never got the enthusiasm we got from other places. Then finally Lifetime breaks up and the kid who reviewed the Lifetime record reviewed the Kid Dynamite record and he was like 'fuck I like Lifetime so much better than this.' That's kind of weird. So I'm like, where were you, guy, when people were giving the Lifetime record warm reviews? That's really been the only example of anyone not liking this band as much Jason: I go on the Jade Tree web page message board from time to time, and there's Lifetime/Kid Dynamite posts where kids just argue which one is better. I saw this one kid who said, 'I like Lifetime so much better, the Kid Dynamite record is too harsh for me.' I loved it! I would have been a little bit upset if it were to happen in any other situation, but saying that it's too harsh, well, that's kind of the point. Negative reviews and comments don't really phase me too much because there seem to be a lot more positive things being said than negative. That's what keeps me going. LOI: Why did you guys decide to sign to Jade Tree instead of a label more well known for their punk rock? Dan: Basically we just want to ride Lifetime's coattails into the sunset. Jason: I mean, who wouldn't want to be on the same label as the Promise Ring? (laughter)

LOI: You guys sound a lot like the Promise Ring too!

Dan: Actually what I meant was we're trying to ride Joan of Arc's coattails.

LOI: You guys remind me of them live with all that jumping around that Joan of Arc does.

Jason: And we have the beeps.

Dan: And the kazoo. No seriously. They're a good label, and they're close enough to us geographically that we can get our hands around their throats when they fuck up. That's one of the key points. Not that they fuck up a lot. We had plenty of options, and some of them were not local. Let's just say it would have had to be a really good offer for us to not have gone with someone close by. We're control freaks and we want to monitor everything.

Jason: Jade Tree was the label that came out to us to talk to us, they didn't send a rep or something. Jade Tree is two guys, there is no staff. It's still run DIY, two kids doing a record label who happen to be friends with us.

Dan: I was debating this guy on the internet, I'm ashamed to say, and he was arguing about which was better big or small labels. And he went on to name all the big punk and hardcore labels. He included Jade Tree, and even though it may seem that Jade Tree $\,\cdot\,$

is a big operation, all the other labels we talked to really do have a staff. Jade Tree is Tim and Darren and maybe an intern. It is a big operation, but it's also very family-run. LOI: Jason, what's the song "Fuck-u-turn" about?

Jason: I received the tape with music to a few songs that they had written before I joined the band, and I had three weeks to a month before my try-out. It was between Bound and Kid Dynamite where I had a lot of issues I was dealing with as far as graduating from college and stuff. People like my parents would tell me that I was wasting my time, and people would tell me that Bound didn't belong in hardcore because we were too metal for them. It's basically saying fuck you to people who try to run your life and don't understand that it's your life not theirs. I have a lot of people in my life that just don't understand.

LOI: Coke or Pepsi?

Jason: I would have to say Pepsi because coke sponsors rodeos and cock-fights.

Jason: Well, yeah. I prefer to not drink soda 'cause it's bad for my throat, but if I have to drink soda I like root-beer.

LOI: What would you guys be doing if you weren't playing in a band and touring? Jason: Actually I'm still in college so we haven't gone on an extended tour yet. But, after I graduate we will.

Dan: Basically, we'd just be doing what we do now. Jason would be involved in film, and I'm a psychologist. I work at a clinic as a therapist. The job's amazing, but this month is kind of stressful. As soon as Jason graduates we're dropping everything and we're just gonna go on tour for most of the year. The tentative schedule is North America in July and August, come back and record a new album, be home for Christmas, do the states again, and then see where it goes from there.

LOI: Any goals for Kid Dynamite?

Jason: The main goal for me would be to change the face of hardcore a little bit. For instance, there was just a benefit for a friend of ours and there were 25 bands that came together for a weekend. It was amazing, they raised thirteen thousand dollars. No fights on Saturday which was amazing. The overall vibe of the Saturday show was awesome and everyone had a good time. That right there was an accomplishment. When we play Sunday and there's not going to be any fights, that's another accomplishment, 'cause Philly is a huge breeding ground for fighting

Dan: We want to give hardcore a touch of class and bridge the gap between punk and hardcore, 'cause they're really the same thing. I think the best bands out there are the ones who have kids with mohawks dancing with kids with X's on their

hands. As corney as it sounds, there's really a sense of unity there. I'd also like to see hardcore and

punk be about more than just having fun. Plus, we want to travel al over the place.

Kid Dynamite can be reached at dynamite@jadetree.com **Photos by Ross**





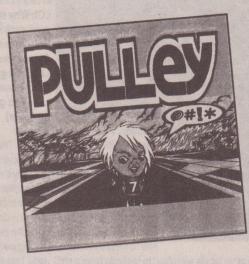
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Rich Kids and Heroin

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As I started to get really involved in the Bay Area punk scene, I began to find new interests in every aspect of my life. For one, I began to see drugs in a whole new light. When I was around acquaitences not involved in the punk scene who used drugs, I never really saw the point of smoking a green thing that smelled bad to make yourself feel high. It was mostly because I did not respect the people I saw using pot or even strong drugs, and therefore I had no urge to try them. However, once I joined the punk community of the Bay Area, I found that a lot of people I greatly respected did use drugs and still managed to be cool people. So for a considerably short time—about a year and a half—I used what I would say was a good deal of substances. I did it because I thought my friends would think it was cool, I did it because I was insecure, I did it because that was what my friends did for fun before punk shows.

Now, anyone who has read a past issue of LOI knows that I am not straight-edge. However, I have not used any form of drugs in about 5 years, and I have not drank alcohol in about 2. Now I go to college on the east coast where I see far less drugs than I ever did growing up in San Francisco. Maybe it's the weather, maybe it's the lifestyles the kids I know lead, or maybe it's just that drugs are not as accessible here, but in my opinion drugs are simply not as big a part of the punk scene as they are out west—specifically in the Bay Area.

In San Francisco, everyone I know under the age of 24 has tried drugs... everyone. It's like drugs aren't taken as seriously out there as they are everywhere else, or it's that drugs have just become a big part of teenage social-life. In high school, most of my friends in the punk scene used speed occasionally or frequently, and most of my friends also used a number of other drugs as well. A lot of them are mentally or physically impared for life because of the amount of drugs they used. Yeah, back then it seemed that crank or meth was everywhere. But now, now it seems to be heroin.

Heroin was always one of those drugs that everyone joked about. I think crack and heroin were the two drugs that no one we knew did, so they were the drug of choice when making any sort of drug-reference joke. I guess in the back of my mind I always associated heroine with Sid Vicious, and since Sid was a big loser, in my opinion, heroine was also a big loser drug. Up until last year I never really heard heroin used in conjunction with anyone I knew-personally. That was until Nick Traina of the East Bay ska/punk band, Link 80, died. At first it came as a shock, because Nick and I were not on the best of terms in the last few years of his life. Then, I thought, why would a kid that had so much going for him throw everything away with such a substance? Nick's death really affected me and you, my faithful reader, are the first one to know that. After Nick's death, his mother, a famed celebrity to say the least, gave an interview in the SF Chronicle about how Nick had been severely depressed his whole life... clinically depressed to the point where he saw no future. That was one kind of explanation I heard throughout the Bay Area for the next few months for Nick was on everyone's lips for the a while after his death.

Lately, I have been hearing of more and more heroin deaths in the Bay Area—people I knew were dying from a drug I never thought actually truly existed in my world. The San Francisco media had a field day with exposes and interviews about the new surge in heroine use. It made me sick to see articles like, "Rich Kids on Heroin," or "SF... City of Cheeba." However, all of this attention whet my appetite for some answers to what was going on.

Formerly, in the days of Sid Vicious, as you all know, heroin was most often injected into the arm or the toe. That was because it was so impure—or 5% pure as it were—that it had to be directed into the blood stream to have any major effect. Almost 20 years after Sid's tragic death heroine can most often be found at 85% pure. With this makeup, one does not need to inject the drug—which is very good for anyone who dislikes nasty track marks on the arm—and one needs less of it to get very high. The interesting part is that what once cost \$100 for enough heroine to get high for a day or two, now costs \$10 and at a much greater purity too!

There are rumors of a certain singer of a certain East Bay hardcore band nearly dying from an overdose as well as the bassist for Pennywise actually dying. So why has the drug become such a major factor in the punk scene? Honestly I wish I had the answer. God, I feel like I'm getting so old when my drug of choice is not even in vogue anymore. Am I a lightweight because I don't even like smoking pot? I don't think so. If I can get anything across to you with this article I hope it would be that heroin kills. It doesn't kill in the Nancy Reagan, "just say no" sort of way. It really kills people, in San Francisco it kills one person every two days. It is highly addictive. You can't just go get the Nicoderm patch and get rid of it. Instead, you have to go on methadone which is just as addictive as heroin—and you were trying to end your addiction! I know a bunch of people who are rumored to be on the drug, or who have already suffered several injuries from it. I want it to stop right now. I'm not saying that straight-edge is the way to be, 'cause I'm not even sXe myself. But, I am saying that you better think twice before someone sticks some brown powder in front of you at that next punk rock prom.



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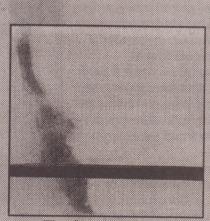


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by Ross

At the Drive-in are truly a wonder in the punk world. They hail from the unlikely punk breeding ground of El Paso, Texas, and to put it simply they rock. No two ways about it. At the Drive-in play what is probably the best live show I've ever seen. So, after Dan tried to sign them to his record label a few years ago and I heard their new CD "In Casino/Out" I knew I had to interview them. They are some of the most insightful and energetic people you will ever meet and I am glad I had the chance to talk with them for awhile. Who's in the band and if you could date one character in Archie comics who would it be?

Omar: I'm Omar and I play guitar and I would date Jughead.
Tony: I'm Tony and I play drums and I guess I'll say Veronica
'cause I like her name.

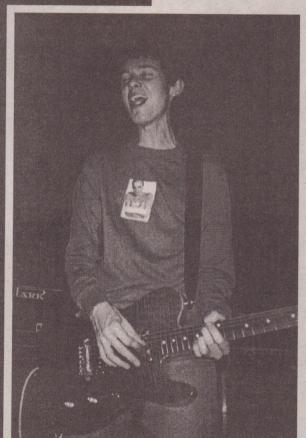
Pall: Hi I'm Pall and I play bass and I'd be Archie (laughter)
Cedric: I'm Cedric and I sing and I would date Betty. And Jim
isn't here and he plays guitar and we're not really sure who he
would date.

Cool. How's the El Paso, Texas scene?

Cedric: It kind of goes up and down, it kind of sucks here a lot of the time, but sometimes it's good. It's getting better 'cause we have the arcade that has shows now.

Omar: And they have a record shop in the back called Headquarter Records.

Cedric: It gets better, so kids



are coming out every weekend to go see bands. And, the bands are getting younger, so it gets a little bit better but sometimes it sucks 'cause then nobody goes on the regular weekday. That about wraps it up for Texas. (laughter)

So, do you guys feel you fit better into the west coast scene or the east coast or the mid west scene?

Tony: I think we fit in a lot of scenes personally, 'cause we play songs that are sometimes called hardcore by people and we play songs that are sometimes called emo by people and so on and so forth. I think we try our best to fit in most scenes and not just one.

So, what do you guys think when you play with a band like Jimmy Eat World which is a band that has a pretty near-by hometown? Is the response still good when you play with a band that is surely labeled emo? Cedric: Yeah, it's pretty good. It gets kind of weird with that whole labeling thing, you know? It gets hard to please everybody. Then when they come see us they kind of forget whether we fit into this style or that, they just remember that they were having a good time. That's the way it should be with every band 'cause then we all get into little cliques and gangs and no one likes each other.

What do you guys think when people call you emo?

Tony: I think it's a weird and cheap way of labeling us. I think everybody should just give up labels and if they're gonna compare you, they should compare you with bands they like or something. As far as 'emo' goes, that's always been a bad three-letter word, that's always had a bad connotation. People make fun of us before we play 'cause so many people call us emo and then after they see us they're like, 'oh you guys kick ass and rock out.' It doesn't really matter, it's just a stupid term.

Omar: You guys didn't cry so you guys are good now. (laughter)

Do you think that the kids that generally associate themselves with emo would be more into you then the kids who listen to something like Southern California punk?

Cedric: Sometimes, but we've played with AFI a number of times and Good Riddance and nine out of ten times the bands have more respect for us then the audience. It usually takes the audience a little longer to get into us, and then usually like eight or nine kids will come up to us and apologize for being assholes in the crowd and throwing shit. And then a month later the same kids who were doing that will come up to us and say, 'you know I really like you but I've never been into that kind of music.' It's kind of weird.

Omar: You don't know how many times we got called 'faggot' on that tour with AFI. And sometimes it's really demeaning so it makes you play that much harder and that much more intensely. We got used to it eventually. Then we'd get kids come up to us and say 'oh I saw you guys with AFI and I really liked you guys.' That really surprises us!

Cedric: It feels like I'm in high school all over again and they're making fun of me 'cause I'm punk. There were a few times in Phoenix and California when it was just a battle of wits, and they're gonna lose every time 'cause we have a microphone. Punk is dumb word too and so is emo, it's just music. I guess emo is a sub-genre of punk or whatever, but it's just like being in high school... the people who listen to all the bad music are the jocks and no we're the weirdos again. It hasn't really changed much.

How did you guys get associated with Fearless when they're more along the lines of snotty-punk and ska?

Cedric: Basically Fearless came out and they took a chance with us, when all of the other so-called emo labels were so scared and didn't know what to do. Fearless lived up to their name and they signed us. Yeah it's a different kind of music than they're used to but they took a chance really and we are really happy.

Tony: It's not that we got thrown off of Flipside or whatever, it's just that they stopped being a label. Fearless gets those damn CDs in the store, that's the main thing.

When I saw you guys play live I thought you guys went absolutely nuts

when you play. How do you guys do that?

Cedric: Well we let loose 'cause it's our therapy. We've broken guitars accidentally, that's the down side. The other down side is that when ever a band goes crazy or dances on stage they get compared to The Make-up or Nation of Ullysees. And that sucks too because there's another pigeon-hole. It's like, if you just stand there you suck but if you let loose than you're compared to this band or that band. It's been nothing but a constant struggle for us.

Tony: Another down fall is that we will show up to a town and on the flyer for the show it'll say, 'best live band.' And then we are under a lot of pressure to perform and do back flips and stuff. Sometimes we don't feel like letting loose, though. Sometimes we just want to be in the bad moods we're in at that moment. And if we don't go crazy like people are expecting us to then it's like we're not playing well in their eyes.

Cedric: Sometimes we go to shows and people tell us they expect us to flip out and go nuts. It sucks 'cause we can't do that every single night. I don't think we're ever going to shy away from that though, 'cause that's the way we are, that's the way we feel. It's the way we express our emotions on stage... by letting loose.

Me and my friends think the song "Napoleon Solo" is the song of the year. But, we don't understand what the song is about and what happened on March 23rd.

Cedric: The song is about these two girls I used to play in a band with called Fall on Deaf Ears. They were seventeen and when we were on tour in New Orleans we got a call from a friend saying these two girls had been in a car accident and died. And, of course it was March 23rd. So the song is about glorifying them. 'Cause they were such awesome people and in our

scene for girls to play in a band is so rare in Texas. So it's about celebrating them doing what they wanted to do and not letting anyone push them around. When people sing along to that song it's extra special, 'cause it's like they're listening and it feels a lot better. It seems that At the Drive-in is bridging the gap between hardcore and punk and emo better than most bands. Do you guys set out to do that when you write songs?

Cedric: There are so many influences that we have and it's cool if we can bridge that gap, 'cause we try not to limit ourselves at all. We have played with so many random sounding bands. We've played ska shows, we've played insane hardcore shows with bands like Earth Crisis, and then played with crust bands. And then those bands will come up to us and tell us they thought we were really cool...

Earth Crisis told you guys they thought you were cool? Omar: Well, not Earth Crisis. (laughter)

Cedric: Not them, but other bands of that genre like Strife or Guilt, we became really good friends with them. They came up to us and they're like, 'we

like music like that,' or 'our girlfriends listen to music like that!' They know we're just being honest in our music.

Tony: I don't think we've ever walked into practice and said, 'let's try to write an emo song.' It's just what comes out. I mean we have so many different influences. Cedric listens to Bjork and drum and bass stuff, while others will listen to Slayer and then Bikini Kill or salsa music.

Cedric: We've put slide guitar on songs before, not on the record, but we've experimented with it. And, we want to experiment more. Right now we're working with drum machines a lot. We're adding organ and a few other instruments. Don't get me wrong, it'll still be us as you know us, but we want to change. There's this band from Sweden called Refused...



Yeah their new album's incredible!

Cedric: Yeah and that takes balls what they do. That techno and house mixed in with hardcore. Most bands don't do that stuff. We still want to keep our feet planted in what we do well, though.

Tony: We just don't want to let it get boring. We want to be new and interesting.

Coke or Pepsi?

Cedric: Pepsi but it makes my breath smell really bad!

Tony: Pepsi. Omar: Pepsi.

Pall: Coke.

If you guys had some words of advice to





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By Dan

Atom and his Package

Photos by Ross

Layout by Adam Fream

Who 's in the band?

What do you play?

I play the sequencer. The QY-700 sequencer and I play guitar on some songs.

If your sequencer were ever to break or fall apart would you replace it, or would that be like getting a new guitarist for a band or something?

Is this between you and me?

Yeah, and the world.

Okay, well the sequencer can't read so it's fine. I'd get a new one. I originally started with the QY-20, and this is the QY-700 which is many times fancier. So I've upgraded.

This one allows me to store more songs on it, and it has a built-in disk drive so I can back up songs. I basically have infinite space because I can buy infinite disks.

Are those teeth on the cover of that new album yours?

Yes! They are not butts, they are my teeth. Oh wait, I wasn't listening to your whole sentence, I thought you said were those teeth. But, yes they are teeth and people have constructed some strange things that they are not. A lot of people think that they are butts. I wouldn't put that on a record cover. I imagine some people wouldn't find that too far-fetched but yes, they are my teeth.

What inspired your teeth?

My uncle is a dentist and he has this amazing machine which takes pictures of teeth.

He just took the picture when he got the machine. And one of the inserts for my old band, Fracture, had teeth on it. I just think it's a really funny picture. Two of the frames are before he cleaned and one is clean teeth.

How has this experience of performing solo differed from when you were in Fracture?

I don't have to carry anything heavy. I spend a lot of time in the car by myself, which is definitely not the best part of it. I don't have to worry about practicing with other people or worrying about scheduling. I miss going on trips with other people and friends but it's pretty fun. Everyone always feels sorry for me because I'm by myself a lot. That's fine because then they're really nice to me, and I'll gladly take all the

Yes! They are not butts, they are my teeth.



niceness I can get.

Have you ever thought about incorporating others into the Atom and His Package team? Jenn and two of our friends have actually done back-up dancing, called the "Packettes." They choreographed dances

but they all have jobs and stuff so they have real lives. Me and a friend did rock versions of some older songs, but that's it.

What about the songs that you've covered by other bands. Have you gotten any responses from Youth of Today or Fugazi?

I only sent copies of the CD to bands that I thought would like it and not sue me. I sent one to Fugazi and got handwritten note back from them saying they thought it was funny. I sent one to Born Against and they were like 'uhhhh thanks.' I guess that's all.I did not send one to The Ghetto Boys or Youth of Today even though a friend of friends say they thought it was really funny or really stupid I forget which one.

So you haven't made any huge enemies in the music world?

Yes! I mean no! No I haven't. (laughter)

I read somewhere that after you wrote that song, "Me and My Black Metal Friends" you decided that black metal was bad because they're all really horrible people.

Yeah, stay away from Burzham, the drummer from Mayhem sounds like a pretty big prick, the Emperor guys are bad too. The drummer on the first record for Emperor killed a gay guy for hitting on him.

So, you haven't found any black metal that it's okay for two Jewish guys like us to listen to?

No, not yet. But I really like the stuff, I genuinely like the stuff. It's really annoying because I own a lot of the records that I just named and I've given much much money to a lot of the bands that I would have not bought if I had know. Now I definitely do research before I buy the records. I gladly make tapes for people interested in the music part, and when people tell me they're interested I tell them 'look, don't buy it, I'll make a tape for you' so we can avoid giving them our money!' (laughter)

How is the usual reaction to Atom and his Package?

It 's generally really good. A lot of people have come up to me and told me that they like it. There are definitely those people who don't, but on the whole people have been really supportive. It's definitely been surprising because I never ever expected to even play a show.

So are you going to playing for a while?

Oh I love it! This is the best thing in the world. I get to travel and play everywhere. I'm going to Europe and Japan at the end of March. I'm totally excited to do that. Yeah, I love this I want to do it for a while.

People have been really supportive. It's definitely been surprising because I never expected to even play a show.

Itom and his Package

Coke or Pepsi?

Pepsi Kona.

Huh?

Pepsi Kona was this coffee flavored Pepsi that was on the shelves for about a month. It was great and I stocked up on it but eventually the stores ran out. It was after Crystal Pepsi. I have a t-shirt too. It was so good and no one liked it except for me. I'm definitely into food that doesn't taste like what it's supposed to. There's this pizza place in Philly that doesn't taste like pizza but it's really good, it tastes like spaghetti-0s. You wouldn't say it's good pizza but it's good food. So it's like Pepsi Kona. (laughter)

One more time, Atom, do you have any enemies?

No. Wait, I can't believe I forgot, it's fucking Less than Jake! Goddamn bastards. Shit. On the last couple tours that I've gone on there have been a number of occasions that I would play the same town that they would play on the same night. Obviously they're a very popular band. This one time in Kansas, Less than Jake is playing at a theater literally half a block down from where I'm playing. I went in there and gave a note to the guy who was selling their merch. The note said, 'hi this is Adam from Atom and his Package. Please stop playing in the same places I play on the same nights, thus causing me to have bad shows. Also, please send me your tour itinerary before you go out on each tour so I can okay it for you.' The guy who was selling their merch was like 'oh Atom and his Package, cool!' And I was like, no! it 's not cool. You guys keep ruining my shows!' So they are my nemesis. They're bastards.





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BELL RECEPTION

"I'm going to be on America's Most Wanted Saturday night," Brian begins the conversation. "Have you heard about that straightedge gang in Salt Lake City? Well, they interviewed the people in the gang and in Earth Crisis, and then they interviewed me and the guitarist from In My Eyes." Having hardcore musicians tell me that they're going to be on national television isn't how I usually begin a session. "You're joking," I blurt. "No, but I heard the guy doing the piece grew up in the hardcore scene and saw Minor Threat play, so he's pretty cool." I never actually saw the America's Most Wanted show, but it was a really good way to start the interview. After all, here was this guy, Brian McTernan, a name I had been hearing in passing since I was a freshman in high school, a guy who has seen it all and done even more. Why should he not be glorified in a national television show, even if the show wasn't at all about him, but about a movement he supports? But enough with the gratuitous praise.

I first heard the name "Brian McTernan" from this kid, Jack, who I met at a jazz camp in Monterey, CA. He told me he played in a band called Ashes way across the country in Bethesda, MD. Jack, like all the kids at that camp, knew I wasn't as into jazz as I was into punk rock. So, he thought I'd like to hear a tape of his band. Upon popping the tape in my walkman, I was instantly struck by the screaming guitars that seemed to cry as much as anything. It was incredible, that sound, so of course I asked Jack who the guitarist was. The answer was Brian. So, upon receiving the new Ashes discography recently in the mail from Salad Days Recordings, I called up the number and blurted out a few words to the guy on the other end of the phone about how much his music has meant to me. The guy on the other end was Brian. I asked him if he'd like to do an interview to talk about the many trials and tribulations that any hardcore veteran must endure. He agreed.

"I started playing guitar like three months before the first Rise show." Rise, later to be called Ashes, was the second band Brian ever joined. "I picked it up fast even though I never owned my own guitar until a week before the Ashes summer tour, which was four years later." Unlike most people I meet in the hardcore world, Brian has been involved in hardcore since he was thirteen. He actually started singing for Battery while in eighth grade! "I went to my first show when I was nine. I liked punk rock since I had a friend whose sister was into punk rock. My parents heard on the news that there was a punk rock show in downtown D.C. It was Embrace, and I had no idea who they were!" He laughs in a tired voice that seems quite unlikely for the singer of Revelation's new darlings. "But, my parents brought us down to the mall and my brother and I saw a bunch of bands that we didn't know, one of them being Embrace. I didn't go to a real show until 1986, when I was eleven."

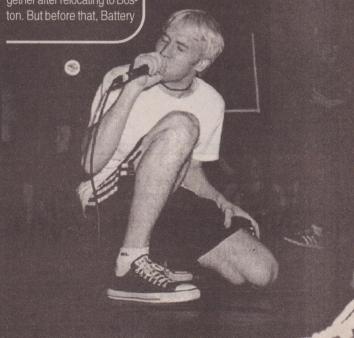
Battery, for whom Brian sings, has been around for what seems like forever, especially in today's world of come-and-go bands. They play intelligent, old-school hardcore that reminds any jaded adult why he or she liked hardcore so long ago. "I dated this girl whose brother was in band with Ken Olden [Battey's guitarist], and we became friends even though he was like four years older than me. I would just go to their band practices and sing even though I wasn't the singer." After a fortuitous chance allowed Brian to sing on their demo tape, he officially became Battery's singer. "They didn't want to have some eighth grade singer, but the demo came out pretty well so I stayed. It was funny 'cause they wouldn't let me write my own lyrics, so they wrote them for me."

This was the point in Brian's life where things started to get hectic. "I was a really fucked up kid. I was really crazy when I was younger. No drugs or anything like that." He laughs as he tells me he got in fights quite often as a kid, which led to his expulsion from school three times in one year. Battery eventually broke up for a little while when World's Collide began, which Brian was not a member of. At this point, Brian's parents checked him into a mental hospital, "because they really had no idea what to do with me." This was really shocking coming from Brian, who speaks slowly and determinedly, occasionally signs e-mails with "love," and is truly one of the nicest people I've met since I started listening to punk.

While in the hospital he took up the guitar, practicing on one he found there. "I then joined Rise when I dated a girl who lived three doors down from Ashes' drummer's house." Rise only played two shows since their bass player died; the remaining members formed Ashes later that year. "When Ashes started we actually had a really hard time getting shows, 'cause we didn't sound like a Dischord band and we didn't sound like a hardcore band." The reason the Ashes discography is called "the Wisconsin Avenue Tour" is because Wisconsion Avenue was the street that held most of the private schools in D.C. - the only places that would book Ashes. "We were actually a really big band in the high school scene." Brian suddenly gets very serious. "We could draw 500 to 700 kids easily. We played homecomings and stuff like that. But, we couldn't, for the life of us, play a club show. And then as soon as New Age Records decided they wanted to put us out, suddenly everyone in the world wanted us to play."

Ashes is often credited with being the band that began the partemo, part-hardcore, part-metal sound that is so popular today, and in my opinion they did it better than anyone. "If we did start anything like that it was really by total luck. We were way too young to have any taste as far as aggressive music goes, so I would have to say that our sound resulted in miscommunication." Brian laughs.

Ashes eventually broke up a few years later, when they failed to keep the band together after relocating to Boston, But before that Battery

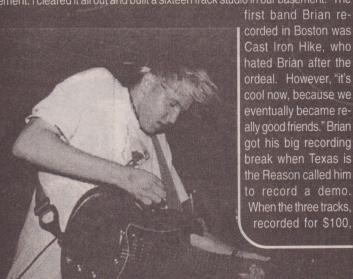


got back together when "the guy from Lost & Found Records in Germany got a copy of the demo and said, 'I want to release this.' We didn't know anything about that label." When Lost & Found put out a

CD version of the demo and saw a good response, they invited Battery to record an album. "By this point, I was writing an album," he laughs. When Brian was a second semester senior in high school, he dropped out to go play Europe with Battery. "That was one of the best decisions I made, but I wouldn't recommend it to anybody else. It was great."

After about two post-Ashes years in Boston, Brian ioined Miltown along with the drummer from Ashes. Miltown was around for about two years, "but it was weird. We started and automatically all these major labels started knocking on our door. But we couldn't even tell anyone about Miltown for the longest time because we didn't want Century Media (who our singer was signed to from a previous band he was in) to find out. Since Century Media was really terrible about the whole situation and demanded all this money, we couldn't possibly sign to an indie label, nor could we let anyone know about Miltown for fear that Century Media would find out and demand cash." They eventually decided on Giant Records, a major. According to Brian, though, they were very cool people and helped out with the Century Media scandal. "They were cool and flew us out to LA and put us up in fancy hotels and stuff." Unfortunately for the band, however, Giant Records made the Miltown record with Toby Wright, a producer whose most impressive record to date had been an Alice in Chains record. "I hated everything he did. It was super sterile... so after \$200,000, we never finished making the record. When you're paying \$1,800 a day for the studio, you're under so much pressure to produce. So, the label thought the record sucked 'cause it did suck." He laughs. While the band was meeting with new producers and trying to write new songs, the label pulled the plug. Before they had even put out the Miltown demos on Hydra Head, Miltown broke up.

Fortunately, Brian is not out of work, although "my thing right now is that being in a band is such a pain. I mean, I love being in a band, I just never again want to have the internal and external struggles that a band like Miltown had. Salad Days is my main thing now." Salad Days Recording studio actually began in D.C. when Ashes was still together. Matt, the drummer from Ashes, had an eight track that Brian taught himself to use, gradually adding on to it to eventually make a crude studio. Brian's mom took out a loan that he paid back monthly in dider for him to buy more equipment. "When I moved to Boston, we had this really shitty basement. I cleared it all out and built a sixteen track studio in our basement." The





came out well, TITR released those songs as their EP.

Salad Days definitely had its hardships when roommates complained and Brian had to find other ways to support himself. Instead of hitting the streets and selling his body, Brian took it to the next level-he decided to turn the studio into a full-time thing. He basically built the whole studio himself, and the first band he recorded was 108. "I lived in the studio, literally. I had a kitchen and a bedroom in the studio. That place really changed a lot of things, 'cause it was a real studio! That year was probably the hardest year of my life, but it was also the best." By the end of the year, Brian had recorded Converge, Bane, The Promise Ring, Texas is the Reason, and other great bands. Incidentally, every time Brian would pay back the loans he had taken out, he would borrow more. Of course, it paid off and Brian now has his own apartment in addition to the studio. When Brian went on tour full-time with Battery, he decided to take in two partners to keep the studio open while he was away. However, now Brian has decided to bring Salad Days back to D.C. on his own. And that, my friends, brings us to the present.

What does the future hold for Brian? Other than moving Salad Days, Brian has been working on a project with Josh from Six Going on Seven and Sammy from Civ. He has also started a record label, with the Ashes discography as his first release. "I don't like mailing things," Brian admits about his new label. Join the fucking club. Brian is working on a compilation of all the bands he has recorded.

When asked where he'd like to be in ten years from now, Brian sighed. "It's so funny that you should ask that, because I was just having that same conversation with my brother. I actually have no idea. Two years ago, you could have asked me where I wanted to be and I would have said, 'in a rock band touring around the world.' Today that's the last place I want to be. I don't really care as long as I'm doing something that matters. That's why I like to record bands, because it doesn't go away... you still have the music."

So now you and I both have scratched the surface in understanding Brian McTernan. He is truly a sincere guy-someone I'd always like to have on my side. Some may call him a perfectionist, some may call him asshole-turned-nice-guy. I don't know. I just want to be able to say I know him.

Brian can be reached at brian@saladdays.com



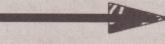
The World According to Megatron

Just when you thought they were dead and gone they're back. Yup, I'm talking about the Go-Bots. Those champions of the second fiddle have worked their presence back into my life. "Pish-posh" you say, "they've been gone since gone since '85. Long vanquished by the Transformers". But you are gravely mistaken my friend, they are with us, everywhere. Now when I say "everywhere" I don't want you to think that there is a secret army of Cy-Kills and Scooters lurking between the walls. The omnipresent Go-Bots army exists only in spirit. Lost? Good.

Lets go back, way back before Playstation, and N'Sync, before G'n R and New Coke, to a place called the Early Eighties. In our old age we look back to that time with glee. We remember it as a peaceful time, but we were too young to remember the great violence of that age; war was being waged on our t.v.'s and in our toy chests. It was a clash that pitted transforming robots against each other. The war was brief but bloody, for the winner would win the hearts of a generation of boys, and the loser would all but be erased from pop culture memory. We all know

someone or something comes along saying that it is just as good or better than the original it tries to copy. Wait! Before you just flip to the record reviews let me give you an example of what the hell I'm talking about so you don't just turn this page in disgust! O.K. I first came up with this Go-Bot theory when I saw an ad for the Schick Tracer. Now this commercial came out just after the Gillette Sensor was released. Now I didn't shave yet, but my brother said that the Sensor was really cool because the blades moved up and down. Up and down-COOL! So here I see and ad by a competing razor company selling

Go-Bot?



who won that war, and boy did they win big. A Go-Bot movie? I think not. Lunchboxes? Nope. Quick, can you name three Go-Bots? I didn't think so. The superiority of the Transformers in their war against the Go-Bots proves that being a second-rate imposter to something way cooler just doesn't pay off.

That brings us to today. While the Go-Bots vs. Transformer clash may be long gone, similar battles are still found everywhere. Whenever





...or Transformer?

something with bendy blades. I smelled a rat. So another company gives us a high tech razor right after another one, eh. I was pacing back and forth scratching my oily 12 year old scalp when it hit me.

"The Tracer is called a Tracer because a Tracer is a high tech device that detects movement just like a..a..a SENSOR!!! I haven't seen this big a case of ripping off since... oh, God, it can't be...since the Go-Bots and the Transformers. That's it, the Tracer is the Go-Bots of the Sensor."

After that cosmic revelation I began to see the world differently. Just as a Marxist sees the world as a class struggle, I see it as a clash of transforming robots. Take cookies for example. Oreos seem peaceful enough, but no they are locked in a decades long battle against their arch nemesis, Hydrox. While Hydrox is clearly the Go-Bots of Oreos there are those who support it for some reason. Heinz ketchup seems pretty secure, but it too has a Go-Bot, Huntz. Little Debbie is the Go-Bots of Hostess. Mystic is the Go-Bots of Snapple (although now with the new labels I don't know which one sucks worse). Oh, and yes, Ross Pepsi is the Go-Bots of Coke. I don't care what you say my dear, dear editor, it just tastes better, and Coke never hired the Spice Girls to do a commercial.

For years I thought I had the perfect theory; anything that rips something off is the Go-Bots of something else. When a friend pointed out that the Go-Bots actually came out *before* the Transformers, I had to ignore that technicality or my grand theory would be a wash. But then I realized that my theory worked regardless of what came first. A Go-Bot could either be something that came out first, but is inferior to its successor, for example: The Greeks are the Go-Bots to the Romans, The Korean War is the Go-Bots to the Vietnam War and Boston's T is the Go-Bots of the NYC Subway. Something can also be a Go-Bot if it tries

in vain to be as cool as the original: Roger Moore is the Go-Bots of Sean Connery, All is the Go-Bots of the Decedents, Alanis Moresette is the Go-Bots of Debbie Gibson and Reebok is the Go-Bots of Nike (but they're both the Go-Bots of 'Roos). Last and least, something could be a Go-Bot even if it came out at the same time: The Chrysler Building is the Go-Bots of the Empire State and "Chicago Hope" is the Go-Bots of "E.R."

So kids I hope that wasn't too, too confusing. I hope you will start to see the world, not as a chaotic dung heap, but a place where the Go-Bot ying is holding its own against the Transformer's yang.

Happy Fun Quiz: Match the things in group A with its matching Go-Bot in group B:

Group A

WWF, Rollerskates, Hugh Hefner, VHS, Deep Space 9, Kids In The Hall, Martha Quinn, River Phoenix, Conan, Seasame Street, Dogs, Babe, Tyranosarus Rex, Playboy, DiGrassi Junior High, Greenwich Village, John Holmes, Grover, Al Jorgensen, Spock, Big Mac, Star Wars, Matchbox, Atari, Smurfs, Thunder Cats

Group B

Nickelodeon, Allosaurus, Ron Jeremy, Rob Zombie, Whopper, Data, Larry Flint, Willow, Hot Wheels, Silverhawks, WCW, Gordy, Penthouse, Elmo, Cats, Rollerblades, Beta, Babylon 5, Leonardo DiCaprio, Beastmaster, The State, Kennedy, Beverly Hills 90210, Berkley, Intelevison, Snorks



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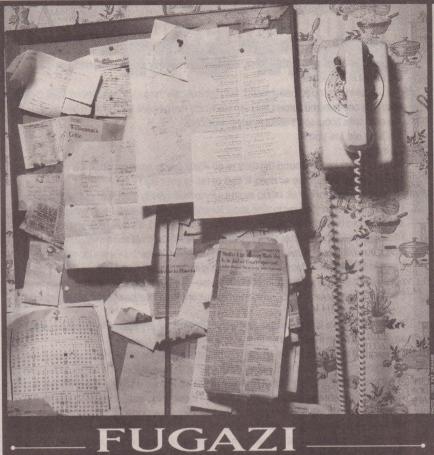


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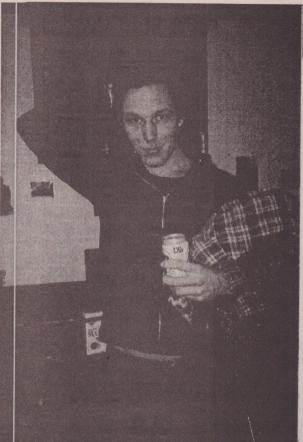
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I don't throw around the word "idol" loosely, so believe me when I tell you that Aaron Cometbus is as close to my idol as you're gonna get. His magnificent zine, Cometbus, is arguably the single greatest influence on my writing style, and his simple, elegant tales of punk rock love and despair can be as terse as Hemingway, as wickedly humorous as Vonnegut, and as beautiful as Nabokov. If you've ever suffered a broken heart or found yourself at a punk show or wandered alone on the railroad tracks, chances are that Aaron has encapsulated some part of your life and his and expressed it with unparalleled eloquence. Not only that, but his history as a musician in the East Bay punk scene and his current position drumming for the band Harbinger certify him as a Grade-A punk rock celebrity. Yet Aaron the human being is very different from Aaron the persona, as I had the fortune to learn during a long night of chatting about art and pining over girls. Aaron is an amazing writer, folks, and he's just as intriguing in person. So here goes:

Aaron Comethus

by Dan

I'm sure you get asked this a lot, but have you really done everything you've ten about in Cometbus?

Yes. I wouldn't say no embellishments, but I think usually things are understated. Well, okay, I can't say one-hundred percent but I can say ninety-five percent. Most of the really good stuff you can't write about so it's about ninety-five percent.

So, how old are you?

I'm thirty.

In thirty years you've found the time to do some pretty amazing stuff. Do you go out searching for adventure or does it sort of fall in your lap?

No, I don't search for it at all. I try to avoid it. I try to lead a pretty quiet, focused, studious life. I think that the more you start to write about life and living the more you realize that there's so much to focus on and from there you've got more stories to tell. It's really overwhelming. Like, I did a cross-country walk from Minneapolis to Witchita this summer and I'm not going to bother writing about it. I mean, maybe it'll come out in a story this summer but there's too many smaller things to write about. I'm more interested in writing about people and the exciting things that I or other people do—dangerous or irrational behavior—the reasons why you end up doing things that don't make sense. I'm more interested in exploring the subtleties of that than talking about only the excitement in my life.

Your writing style is very unique. In my experience it's very sparse in that there aren't any flowery adjectives or anything.

I'd like to fill it out a little bit more 'cause I like things being like the frame of a house, you know. I like that style. I find that a lot of writing in fanzines that I read lately is very nervous, and a lot of people I know are very nervous. And I like that. There's a power and a rhythm and excitement in that nervousness that's part of our music and part of our lives. It gets kind of annoying. I want to express things succinctly, but I think we should all just take a deep breath because we're all getting so short-handed and sentences are getting shorter and quicker. Everyone is so nervous that it's making me a little worried that people can't express themselves. So, I can't really find the flowery adjectives, I can't really find the descriptions that I want.

Is that what lead you to do "Double Deuce," which is less of a collection of short unrelated stories and more of a cohesive whole?

I don't remember. I know that writing that writing it was an exciting thing in that every story had energy. When you write and you write and you edit it gets exciting in that every story may be ten pages to start with but then ends up being four paragraphs somehow. It's too many dramatic endings in one magazine. If there's thirty-three stories having a bigger frame to stretch it on allows you to not have to come to some amazing ending, it becomes part of a larger picture. That way you a focus on different things. That's really exciting. I mean I like doing that and I find that that's the natural form for a lot of people and I wish it were natural for me. Some people can fit everything into a bigger picture, but for me it gets to be kind of difficult.

Did you find "Double Deuce" to be very difficult?

It was incredibly difficult. (laughter) I worked on it for like nine months and it was definitely climbing the mountain.

Do you feel like that issue is your manifesto?

Yes, that is my manifesto... for the next few years at least. (laughter) Each issue will hopefully touch on different things I'd like to explore but every few issues I like to pull it all together. Now I'd like to focus on smaller parts of the picture like myself or other characters.

If people can walk away from one message from your manifesto what is that?

Oh there's about thirty or forty things I'm driving at with that issue. I don't know that many people will get it or agree either. I think that a lot of people probably won't see the forest for the trees. They see what I think is scenery, they see that as the picture itself. To me, that stuff is just the scenery—that's it. It's merely the setting. People who are punks will see it's the scenery. People who aren't punks maybe they'll look at it and get more than just scenery or maybe not. One of the main points is that tolerance is an American and Christian idea—respect is a different thing—to be able to have a bunch of people who are very different who aren't just really the same underneath it all, 'cause everyone really is their own unique personality. Every person goes about things a different way. Another point is deciding what is right for you and you friends and you community, 'cause it's a novel about community responsibility. It's about culture, defining and articulating culture, projecting your own image and laughing at it and being proud of it. Interacting with different people and arguing and discussing, but really having tolerance for all those things. It's the European idea of a mosaic instead of a melting pot. All the things that will

"For a movement without heroes, punk rock sure has a lot of them...." -- Double Deuce

destroy you will also bring you closer to life. Mental health, drugs, living life to the fullest. Those are all things I deal with in "Double Deuce." And that there may be hell to play later on—I think that's a big underlying theme towards the end of "Double Deuce."

How have you found public reaction to your work? I mean obviously there's Larry Livermore and Ben Weasel quibbling over it.

I didn't read their opinion of it. I'm a little too sensitive 'cause I care a lot about it and it was a lot hard work. I'm glad to know that they have opinions on it and that they're discussing it, but it's really not my business. It's been pretty underwhelming. I mean, people liked it. Some of the bigger messages I was trying to get across like celebrating your own life and making your own slogans, those things will have a reaction that will be seen over time if there is one. I don't know that I've gotten a big response yet, except that people said they liked it, and a lot of people inistinderstood it.

Have any publishers every approached you about doing an actual book or something?

I've talked to publishers before, but it's never panned out. I've talked to some small and big publishers, but right now I can sell a lot of copies for cheap prices. No matter what publisher I've talked to, they've never said they can sell as many or sell them as cheap, and I can never have as much control. Besides moral issues and control issues I would like to... I don't care as much right now, but there is the fantasy of having a published book. There is the reality of it where published books get remaindered and they can be successful but they can very easily be shelved and forgotten about. Obviously there's an allure to doing a book, obviously there's an allure to talk to publishers. But it seems important until I talk to one of those publishers than it seems pretty unimportant. (laughter) Books are pretty damn expensive nowadays, which sucks.

Are you able to live off the zine? Has it been that sucessful?

I think so but I don't keep very good track. I make some money off music, but I give most of that to my dad. I make some money off the fanzine. I haven't had a job in a long time so those are obviously my most important sources of income. I am a cheapskate and I live very inexpensively. I don't have expensive tastes though—I like cheap coffee and cheap food. But, it is pretty incredible that I can make any money at all off the fanzine.

You're one of the relatively few people in the punk rock world who has really been involved in playing music and writing a zine. Do you prefer one or the other, or are they separate?

Well, I always keep them separate. I really don't mention the bands except for recently when I've mentioned the bands a tiny bit. It's like I wouldn't want to have songs like my zine, you know. But, my songs are becoming a little bit more story-like and my writing is becoming a bit more musical. (laughter) I'm starting to play with the distinction a bit more. For the record I care about the fanzine much more. Everything about the fanzine is better the economics, the support for it, the lines it crosses, the relation to people. Music is incredible, and you feel like it's really articulating life and how we live, but it isnt' as much. What do we have to show for how we lived in the early 80s. A few songs give us a story of the early 80s but it isn't as much telling the story as it feels like it's telling the story. That's what the writing is for. I wasn't as excited about music in the past until the past two years. I've had like six bands this year. It's much more exciting than it ever has been for me. I don't know, I like the writing but I have a new bands and we rehearse every night and it's great: That makes living and doing what I do so much better. To have something you can articulate without words. Music is more social. No one is going to get in one big room to read fanzines together, but they do that for music. I like the private element of writing a bit better, but I definitely think they're mutually exclusive. People take music so much more seriously. People will pay you to travel around to play music, but no one is going to pay me to travel

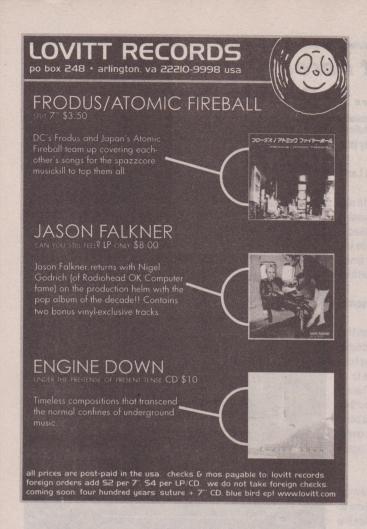
Are there any authors or zines that you feel influence you a lot?

More authors than zines. There are zines I like, but there really aren't any zines that have influenced me. Well that's not true. There are zines I like and respect in terms artistic ability or the way they approach whatever it is they cover, but I generally haven't been inluenced by those. There are inspiring zines, but I don't find any influential zines.

Do you have any advice to all the young punk rock lovers out there?



No. I think there's a danger of romanticizing things too much. There was an old girlfriend of mine who used to say that I would write about all the things that I didn't give a shit about, I didn't appreciate those things when they were happening. That's not my opinion. I think I did notice those things and did appreciate them. I just think there's a danger in romanticizing the little aspects of life, expect that that's what I find appealing in writing. It's nice to celebrate. I just find that people take the scenery of my writing to be a little bigger than it is. I hope those people see the sweetness I try to portray. People always want to tell you what an asshole he was or how mean she was, but no one ever wants to tell you how good it was, you know. That's because they're defensive and I think that's big mistake. If you're going to come to me and tell me how depressed you are then you better come to me and tell me some of the good stuff too. I wrote the "Punk Rock is" think and "The Other Side of the Coin" thing. Romance isn't necessarily a happy warm feeling. Getting your heart broken isn't all that bad. You're always waiting for something to not work out and it's kind of a relief when it doesn't work out, but it isn't always. People see romances gone bad as all bad, they forget the good stuff. don't believe you can do that, I mean when I wrote "Punk Rock Love" it wasn't necessarily about the break up at the end. It seems that when people tell stories of what's happened to them in life they always tell the ending—the final consequence—you never hear the beginning or middle and that's bad cause the beginning and middle is usually where the good stuff is. You can have all the heartache in the world at the end of a story, like with a girl, but what about the time when you met or were together when it was pure bliss? That's what I try to get across in my writing, that sometimes you have to take step back and look at the bigger picutre.



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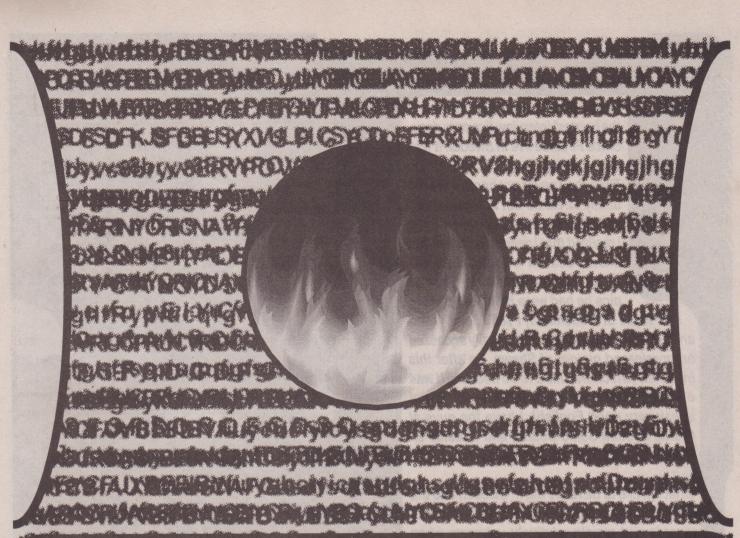
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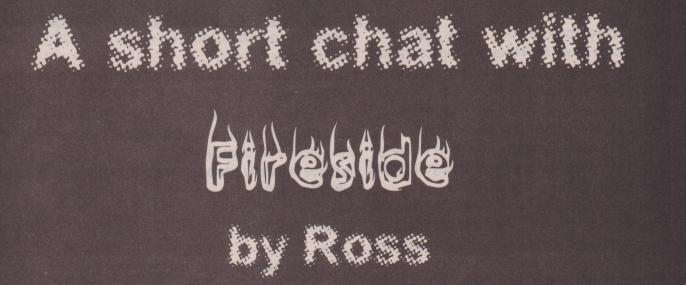
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I can honestly say that this was the hardest interview I've ever done. Since Fireside live in Sweden it was hard getting in touch with them. Then they never got back to me. So finally I freaked out and called Jeff at Crank about a million times. Then I realized that I needed pictures, but Shawn Scallen who takes photos for me told me that all the Fireside pics he had were being used in the

new issue of Muddle. So, I yelled and yelled and became very nervous until I finally squeezed an unreleased pic out of Shawn. So after this interview (which was hard to do because it was over e-mail and the guys in Fireside do not speak very good English), I have the guys at Crank, Spectra Sonic Sound, and Fireside all hating me. Was it worth it? You tell me.

What's it like to be really big in Sweden and the rest of Scandanavia, sell tens of thousands of records and remain relatively unknown when you come to America?

It's what we thought it would be like. The US is a big country so we don't take anything for granted. Do you guys get compared to Quicksand a lot? We do get compared to Quicksand a lot, but I don't think people will do that with "Utomini Donore." We don't even listen to that shit anymore.

What was it like winning a European Grammy? What happened during the Grammys that got you kicked out?

We never got kicked out. Me and Kris had a silly drunken fight. That's all. We never got kicked out. It was fun winning the Grammy. It's not so much of a big deal but it was fun.

Why did you guys choose Crank! after you left American recordings?

We are not experts in the music scene. We listened to what our manager said to us and went with the flow. There are not so many good record companies out there, but Crank



seems like a nice label. I don't know what's happening with American right now, though.

How was the response to Fireside when you guys played at Lollapallooza?

It was not a big response at all. We played at like 12 o'clock in the morning every day so people were not so in to it. But, it was fun watching the other bands.

Is it true that Pelle was a professional skater prior to his career with Fireside?

Yes.

Coke or Pepsi?

Coke.

What American bands do you really like?

I like a lot of American bands: Television, The Modern Lovers, Suicide, Sonic Youth, Iggy and the Stooges, Shellac, The Jesus Lizard. I could go on and on.

Fireside can be reached through Crank! Photos by Shawn Scallen

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About a year ago, I remember glancing at a slick brochure produced by our friends at Philip Morris about "The Marlboro Party Train." Seems they'd abandoned (or been forced by the government to cancel) their marketing strategy of "giving away" free jackets, handbags, and other paraphernalia to anyone willing to smoke a lung-charring number of cigarettes. After too many people got emphysema before getting any kind of prize, a new promotion was devised. Marlboro decided to sponsor vacations in which a group of lucky contestants went on a train ride, got tons of free stuff including all the cigarettes they could smoke, and the promise of a great time. I never entered the contest or even smoked Marlboros, but the idea of a "party train" stuck in my mind.

At approximately 10:30 p.m. on February 23rd, 1999 a spontaneous party broke out on a Starlight Express Amtrak train from New York City to Chicago. I happened to find myself in the midst of it, and the unplanned nature of it was better than anything Marlboro could have created.

The pre-party began around 8:00 p.m. when the Amtrak staff announced they would open the lounge to smokers. I decided to check it out since the Christian overtones of the movie they were showing, Simon Birch (the saccharine sweet tale of a two-foot midget "sent from God to be a hero") were a bit too strong for me to stomach.

I removed my headphones as the movie reached its climax - little Simon was saving a group of boys from their school bus which had gone into a lake - and stumbled forward a couple of cars on the bouncing train toward the smoking lounge. Smoking was only allowed for half an hour in the lounge, so hard-core smokers were sucking down packs of Kools, GPC's, and Merit Ultra-Lights with reckless 10,000 units in a gigantic apartment complex. There abandon. The ambiance of the place was more depressing than anything else as overweight, middle-aged were two chairs that faced each other, a bed that could smokers mixed with a scruffy bunch of twenty-somethings making substantial progress on the road to lung be lowered from the ceiling, and a sink that folded out cancer. A gray cloud had formed over the lounge and it became hard to see even to the other side of the of the wall. The thought of people paying hundreds of

There was a bar on the train serving overpriced beer and those cute little plastic bottle shots, but my fellow vincing themselves they were living in luxury was travelers had yet to take advantage of the social lubrication and spent most of their time in awkward bits comical. of conversation involving work or a Cosmo magazine that was circling the lounge.

After dinner was served in the dining car, the smoking lounge was reopened. People started for making too much noise and smoking in the sleeper to frequent the bar and our train began to swing. It wasn't until people's wallets began to thin from the four- car but it was worth the adventure. dollar-a-drink price that smuggled bottles of Jack Daniel's and Bacardi Limon were passed around. After the bottles made the rounds, the first party-goer of the night succumbed to belligerent intoxication. I didn't When I told people I was traveling 13 hours by train to catch this guy's name, but the best description I can give is when asked to pick any CD to listen to, he Ohio from New York City, they couldn't understand chose "Jock Jams, Volume III"; a perfect representation of his character. Fat, short, long brown hair, why I would choose to travel by train instead of very drunk, and hitting on every young woman in the car. There were actually a couple of good looking ones, which flying. I knew it would be worth the adventure.

for Amtrak is like investment bankers at a hardcore show. When one girl began to scoff at his crude remarks, he became convinced she was a lesbian. If any woman could resist his charm, she must be a lesbian according to his rationale.

Jacob Futernick
The Amtrak Party Tra

Despite his off-color comments, some of which were actually pretty funny and helped loosen up the group, I had some respect for Mr. Jock Jams as he pioneered the way into drunken revelry. He got the party started.

While heavy drinking and chain-smoking cigarettes is nothing out of the ordinary for Amtrak, the events of our party took a turn for the absurd when a spliff was rolled by young guy from Belgium and passed around the cabin. Eyes lit up around the car as people watched, licking their lips in anticipation.

"Could I get a poke of that," asked the guy sitting next to me with a child-like look of excitement. He seemed to embody the term blue collar: a good-looking high school basketball star fading into the obscurity of middle-age. I liked this guy so I smiled, exhaled, and gladly passed the joint over to Blue Collar Man. Hiked that he still had a wild streak in him. He was getting off the train and going to work in the morning, yet he had no problem staying up until 3 o'clock in the morning with a bunch of kids. As he sucked hard on the joint, the stale smell of tobacco in the train car succumbed to the sweet, pungent odor of poor-quality east-coast weed.

The more inebriated we became, the less covert we were with smoking. What started out as hidden tokes under the tables and behind walls had now become a blatant display in front of Amtrak workers who didn't seem to care as we puffed openly in the middle of the lounge.

By now the party was quite a sight. Blue Collar Man and I agreed this was the craziest, best train ride we had ever been on. Our ragtag group of travelers had transformed an all-night ride through upstate New York and dreary eastern Ohio into a memorable night.

As the early morning hours approached, the number of revelers began to dwindle. With many of the older patrons going to catch at least a bit of sleep before work the next morning, the occupants of the smoking lounge now represented a much younger demographic. We decided it was our duty as youth to cause a little trouble.

I convinced the three other people left in the lounge to walk up to the first-class section of the train and sneak into a sleeper car. It was clear we had entered a nicer area of the train because the numbers posted on each car had gone from dingy plastic to a glowing red digital display. Miraculously, the hallways were abandoned and we made it to the sleeper cars without a problem.

> The sleeper car was a futuristic hallway bathed in a luminescent green light with molded plastic doorways running down the length of each side. We picked the closest door, hoped for the best and swung it open.

> > It was empty.

The four of us, two guys and two girls, piled in and almost immediately began to laugh hysterically. The sleeper car was completely ridiculous, straight out of a science fiction novel. It

> made me think of a tiny, futuristic apartment were everything was miniaturized or folded away and was part of dollars to sit in this claustrophobic sleeper car, con-

We were quickly thrown out by a train attendant

The same is true for the train ride in general.

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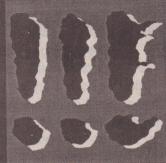


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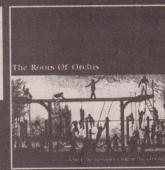
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Diary of a (caffeinated) Madman)

One morning in January I woke up without coffee. My joints were like rusty razor blades scraping against the inside of my skin as I attempted to forcefully heave myself off my rumpled bed and onto the floor, preferably feet-first. My brain was still asleep. My body, for all practical purposes, was also still asleep. The light switch was my worst enemy. And *coffea arabica* was nowhere in sight. Not even the instant granules that, in time of need, can be mixed with lukewarm water and swilled down to approximate the caffeinating effects of a decent cup of real coffee. All there was was a Starbucks five blocks down the road. And I don't drink Starbucks. Ever.

So yeah, I guess I'm an addict. William Burrough's "Junkie" don't got nothing on me. We're both slaves in our own way, be it to the bean or the needle, and this cold morning in January, my sickness was more acute than ever. The local coffeeshop wouldn't do - I needed the perfect fix. So, like all young travelers in search of adventure and caffeine, I turned my eyes in a southerly direction ? towards the mecca of Westernized sprawl, Los Angeles. Los Angeles is an unhappy city, I figured; therefore there would be a great need for coffee. Where there is demand ' there is supply, and thus all signs pointed south. I could resist the siren call of my urban' neighbor no more. This very January morning, armed only with a camera, a scrapbook, a sweater or two and a few solid pounds of assorted snack foods, I requisitioned a car from my parents and hit the road with mo-

chas on the mind.

For me, life on the road is as exhilarating, if not more so, than life at home. I think that ever since I had the misfortune to read Kerouac I've been permanently bitten by the traveling bug. The true soul of America lies in its hotels and motels, highways and biways and one-ways. Tens of millions of people live in California, perhaps a million of whom reside in or near San Francisco; to sneak a fleeting glimpse into the lives of these many other millions was an opportunity that I relished. And what better way to learn about these people than from the coffee they drank? I believe strongly that any institution is shaped in part by its surrounding environment, and therefore on my trip I would have the opportunity to extrapolate on the surround-

ing culture by taking a look at the coffeeshops that this culture had spawned. If you are what you eat, then you resemble what you drink. I, myself, subsist on a diet of coffee and cola. Draw your own conclusions. What I really wanted to know was whether or not the coffeeshops I visited would ape the soulless, urban sprawl of Los Angeles, or whether they would serve as oases of sanity and individuality, in stern defiance of everything that the city of lost angels stands for. But Los Angeles was still a long way off; a series of smaller cities and towns lay in my path before I could reach my final destination.

My first visit, in retrospect, was arguably one of my best: Cafe Pergolisi, nestled right outside downtown Santa Cruz. It was to be a bit of a misleading start, however. The coastal college town of Santa Cruz is barely two hours outside of San Francisco — still well within friendly territory — and it ended up being the only location at which I was able to muster up enough zinester cred to score myself a cup of free coffee, albeit simple black coffee. A fitting

free coffee, albeit simple black coffee. A fitting start, really; I was to discover that not only my trip but also my coffee got more complicated the further I moved south. A simple cup of java

may cut it up north, but when you're in Los Angeles, drinks like the "turbo coke" (an espresso shot dropped into a Jolt cola) or the "atomic death spasm" (I took a don't-ask-don't-tell policy on this one) are par for the course. My zine cred and my indierock good looks may have gotten me a free drink in Santa Cruz, but they weren't much help at

the roadside diner in the small highway town of San Miguel (edit- where the Minutemen were from). The waitress liked to boast, frequently, that she had a "really big ass," but she hadn't even heard of a zine before, and god knows she wasn't about to pass any free coffee my way. I acquiesced politely, even though on the inside I was a little peeved. After all, it's not every day that a journalist from the big city deigns to stop by some dime-a-dozen whistlestop diner in the middle of nowhere. Or so I thought. Brimming over with pompous urban elitism, I decided to crack open the guestbook, expecting dust to wipe off onto my hands and moths to fly into the air. But the entry before mine in the guestbook was from Zurich, Switzerland. The page before had three entries — in Hebrew — from Israel. The page before that had comments from England, New York, and Zaire. And the visitor from Germany proclaimed the

"The perfect cup of coffee is a cup of coffee, plain and simple."

coffee to be "the best in the world!" I resolved then and there to crawl back as soon as possible to my little hole in Connecticut and to never think highly of myself, ever again.

You see, the search for coffee, ultimately, is also a search for self. Men far greater than myself have fallen prey to the many perils that await those who dare to discover the perfect drink. It's a bit like the scene in "The Neverending Story" in which the knight in armor attempts to travel through the gate of the Southern Crossing, only to be obliterated by the twin sphinxes who guard the gate, because he lacks the moral purity to pass through. San Miguel was my Southern Crossing, and from then on I was on the other side, a changed and humbled man.

Santa Barbara, frankly, isn't really worth mentioning. It's a kind of boring place and the coffee sort of sucked. But I had an interesting conversation with the barista, a charming girl originally from Los Angeles, who was the first to mention a coffeeshop whose name I was to hear frequently for the remainder of the trip: the Bourgeois Pig. The Bourgeois Pig, she assured me, served the greatest cup of coffee on the face of the earth, hands-down. I didn't pay much attention at the time — after all, everybody thinks his or her favorite coffeeshop is the best in the world but the name continued to spring up throughout the rest of the day, and by that night I had resolved to finish my trip at the Bourgeois Pig.

My new goal, of course, inadvertently biased me against all the other

coffeehouses I was to visit, but my intention had never been to judge by anyobjective standards. I spent the next day roaming around Los Angeles, ringing up old friends, and visiting not a few rather decent coffeshops: the Aroma Cafe, Lulu's Beehive, and the like. None, however, seemed to transcend the banality of Los Angeles. The Bourgeois Pig remained my last and final hope, the mythical Holy Grail of coffee. If it didn't live up to my expectations. I would go home a crushed and broken man, my dreams smashed against the cold rock of reality. My future had laid itself out before my eyes in black and white: either the Pig would be sublime and I could bask once again in the glory of a perfect cup of coffee, or the Pig would turn out to be swinishly horrible and I would be doomed to a life of depression and obscurity. It was like in "Back To The Future" when McFly had one chance to make it back to the present, and otherwise he'd be stuck in the past forever. Of course, for this analogy to work you'd have to change things around a bit. But you get the point.

I had nowhere to stay that night, so I ended up checking in at a small fleabag motel in West Hollywood called the Vine. I tried going to the local britpop danceclub to take my mind off coffee, but to no avail. The next day I even got solicited to appear in the studio audience for "Loveline" and I ended up sitting a yard away from former New Kids On the Block heartthrob Joey McIntyre, but even the presence of greatness could not distract me from

the Pig. The time had come. It was time to face my deepest hopes and fears. The Bourgeois Pig is located in Hollywood, not far from the Church of Scientology. Its interior is a pastiche of tinted gels and quasi-goth imagery, with a spinning disco ball and a deep red light in the back, bathing the pool tables in an almost mystical glow. You may have to be over 18 to enter, but once you enter, you may as well be in nirvana. The grittiness of Los Angeles fades away to a fuzzy memory the moment you step through the doors, and the coffee - ah, the coffee! The coffee, my friends, is the nectar of the gods themselves. I kid you not.

The perfect cup of coffee does not have to be a mocha, or a cappucino, or a latte or a turbo coke. The perfect cup of coffee is a cup of coffee, plain and simple. When you look into the perfect cup of coffee, you see yourself reflected in the larger fabric of the universe. The chemistry of caffeine is a mystery to me, but its effect is not. When I left the Bourgeois Pig that cold January morning, I knew exactly who I was and exactly where I was going. And I knew my life was going to be a wonderful, wonderful thing.





What could possibly be next?

Issue #15 - Winter 1999

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Soundtracks

Supercop: 1996, Interscope Records

First let me say this is one of my favorite Jackie Chan movies. This sound track is a must have. You have great bands like DEVO, Warren G., and the best band ever, Tom Jones. This Soundtrack has a few very funny covers on it ("Kung Fu Fighting," "Head Like a Hole," "What's Love got To Do with It"). Like I said, it's a must have.

HATED: 1993, Performance/ Awareness Records

A very good film and even better soundtrack. Its got all the classic GG Allin songs. I'm talking "Bite it Scum," "Die when you Die," "I Wanna Kill you," "Suck my Ass it Smells," and so much more. Interviews that will make you cry.

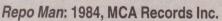
Valley Girl: 1994, Rhino Records

Not as good of an album as you would have thought. Although there are a few good songs I believe that you are better off without this CD, tape, record, 8 track. Whatever. Actually if you buy this CD then you should burn yourself on your arm because it was a bad mistake not to listen to my advice about this

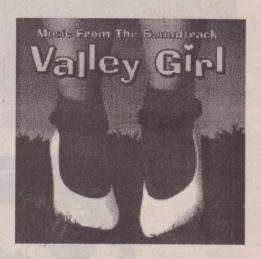
Forbidden Zone: 1990, Varese Sarabande Records Inc.

crazy yo!

This was a fucking great movie. Very far out and weird. If you are a fan of Oingo Boingo then pick up this CD. If you hate Oingo Boingo pick up this CD its good to bring to parties. You just slap on track 11 "Alphabet Song" and I mean girls will try to get you in bed and try to have the sex with you and your weiner and vice versa if you are a girl reading this review. I mean guys will just hump you like mad



This is the reason I am a punk! Just kidding.
But all jokes aside I feel that this CD is one of the greatest soundtracks to have ever come out with a FEAR song on it. Yes I know what you're going to say they're aren't many soundtracks with FEAR songs on them well you're right. That's why this is probably one of the greatest soundtracks to have ever come out with a FEAR song on it. Also it has a The







best cover of Secret Agent man that I have heard. I would get up from where ever you are and go to Tower Records and buy this CD.

The Wedding Singer: 1997, Maverick Records

This is the 80's CD that you need to get. It has a wonderful mix of new wave songs and rock songs. It really makes me want to watch the movie again. My favorite songs on the soundtrack are "Blue Monday," "Pass the

Dutchie," and "Rapper's Delight." If you have this Soundtrack or if you are going to buy it then maybe we can talk on the phone or maybe through e-mail.



Actual Movies

Almost Heroes: PG-13 90min.

Straight out funny stuff yo! Actually it was o.k. but at times it did have its very funny momemnts. I really enjoyed Chris Farley but the movie could have done so much better if they wouldn't have casted that damn Matthew Perry. I say Fuck Matthew Perry, Chevy Chase could have played a better side kick for Chris Farley! Anyway its an o.k. film so check it out or don't, I could care less.



Talk about your great films. This is with out a doubt one of the greatest films made in the 90's. You got Phil Hartman, you got the gangsta humor of the funky fresh Chris Rock, you got Chris Elliot. What a cast! The movie is about how gangsta rap is fake and how any rich kid could be the next Eazy E. This movie is wonderful and if you liked it check out "Fear of a Black Hat," which is another great fucking movie.

Kenan and Kal are mother fucking GODS. This movie had me rolling on Da floor. Word to all my boys in Good Burger. This film is gonna be a cult classic one day! I mean that. I think everyone should go out and rent it because Kenan and Kal

are two funny ass guys.

Next issue I talk about my favorite movies of the 90's its going to be crazy! So check it out. I'm talking movies that will blow you! Peace The King of Prussia!

LORDSTUKA@aol.com



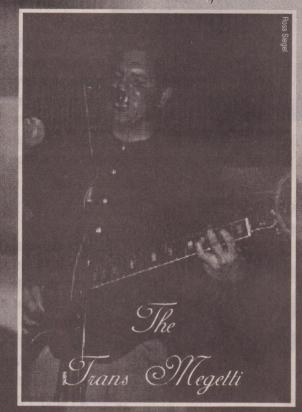


Good Burger: PG 1997



Photo Gallery



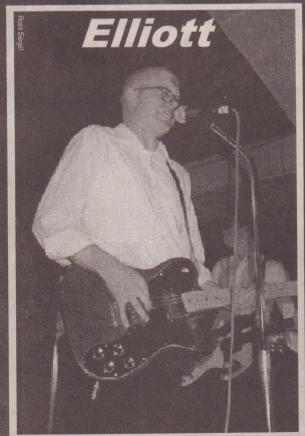






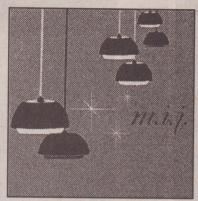




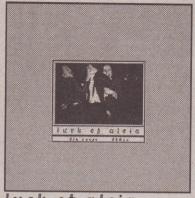




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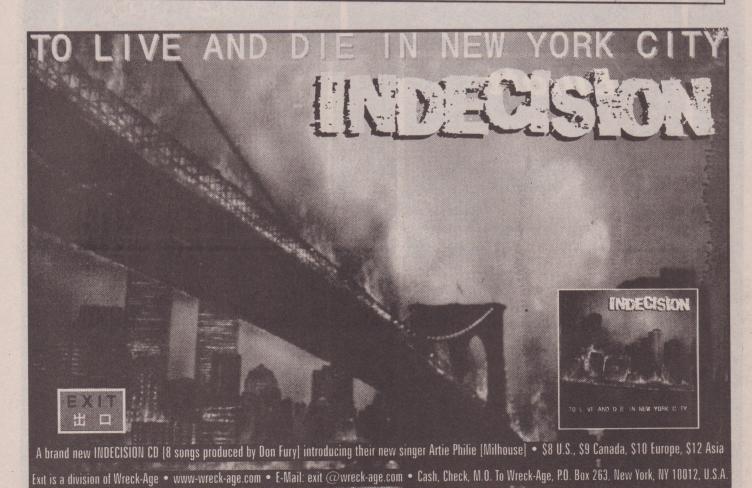


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Zine Raviews, yol

Adorn #6 (\$1 4.25 x 8.5 xerox) This zine out of Ohio is a pretty cool cut and paste zine done by a girl named Bree. After reading Adoma few times (it's only about 20 pages so it's quick), I really want to meet Bree, 'cause she seems like she'd be a really fun person-- like my friend Danny from back home. I'm always a sucker for those xerox zines done by the AOL generation teenagers, and this ranks right up there. Chock full of rants about highschool, violence in sXe, Winona Ryder, this is pretty fun. (PO Box 892 Hartville, OH 44632) RS

Alliance #2 (\$.25 8.5x11 newsprint)

This thin zine is entirely about straightedge, and while it needn't even be mentioned that I have nothing but admiration for the straightedge movement, this zine doesn't necessarily do anything to add to the millions of arguments that have already been written about it. Except for a well-written article about quitting smoking, I'm unimpressed. There's a very mediocre interview with Ian MacKaye, as well as an article "exposing" the straightedge movement as a libidinous "sex" cult." the main argument being that if you rearrange the letters in "SXE," you get "SEX." I'm really not sure if the article is meant to be a joke or if it's serious, but either way, it's sending a lopsided message by portraying sex as a purely evil activity. I don't know any straightedgers that abstain from drugs solely to "enhance their sex," and any article that portrays sex as an overwhelmingly bad activity is ignoring the fact that, under the right circumstances, it can also be positive. But that's just my opinion; in any case, this zine definitely didn't do it for me. Sorry. (659 Willow Lane Vass, NC 28394) DF

Attention Deficit Disorder #5 (\$2 8.5 x 11 full-color glossy cover, newsprint)

I have heard a lot about this zine somewhere. Maybe it was in ads in other zines or something like that, but I'm pretty sure that it wasn't from

word of mouth 'cause this zine ain't all it's cracked up to be. After seeing the amazing color drawing on the cover, I was totally excited to read this zine. Then, I read the misinformed interviews with bands no one cares about anymore like No Use for a Name, Big Wig, Cooter, and Four Letter Word. There are also terrible (yet amusing in that Naked Gun/ Ernest Goes to Camp sort of way) interviews with Digger, Ann Beretta, and Avail (how you fuck up an Avail interview is beyond me.). The layout is shoddy and the articles focus way too much on beer. The only redeeming quality of this zine is the awesome(!) 90210/ Party of Five drinking game section. Skip this one. (7309 N. Huntley Ave. Tampa, FL 33694) RS

Deal With It #3 (free 8.5 x 11 offset, color cover)

Sorry kids, this Philly zine with the circulation in the low 5 figures ain't going to be free anymore. This zine is great. Newspaper-esque layout, chock full of band-profiles and interviews make this a great read—even the Promise Ring interview was good, which is a rarity nowadays. The Franklin, Ben Weasel, and Brian Baker interviews were wonderful and the Saves the Day, Coalesce, and Enkindels profiles were informative. The two aspects of this issue I could have done without were the Afghan Whigs interview (who cares?) and the fact that Dan pays someone to do the layout for him which is really un-DIY as far as I'm concerned (hey I appreciate DIY, is that so wrong?). On the whole, I will be the first one in line to buy the next issue of this zine, 'cause if it had a bit more content it would be a fantastic publication. Oh yeah, one other thing that I don't like are the reviews: very short and uninformative. (1735 Market St., suite A-440 Philadelphia, PA 19103)

Double Decker #3 (\$1 8.5x11 news-

This is quite likely the best zine I've gotten for review this issue. Amy and her very talented staff have succeeded in putting out a consistently good zine unmarred by poor layout or vapid columns. I haven't heard of any of the bands interviewed except for Mineral, but the article on the history of the Bad Brains is

informative and well-researched, and the "I Don't Get It" section is vaguely reminiscent of the various rambling complaints that can be found in every issue of my dearly beloved A Punk Kid Walks Into A Bar. I also liked the pro-con debate on Megan's Law and the "Challenge Your Review" section, which allows bands that are unhappy with their reviews to get a second chance. There's room for improvement here, to be sure, but this is a very solid zine that I'm sure will continue getting better. (803 Saint John Street Allentown, PA 18103) **DF**

Eventide #4 (\$1 8.5x11 offset cover/newsprint)

The new issue of Eventide is really really thick, but much of this thickness is due to a lot of fucking ads. Overall, I enjoyed Eventide even though I've heard a lot of bad stuff about this zine. I'm always a sucker for a good Braid interview, and the Spinanes, Sons of Abraham, and Sarge interivews were also cool. However, if I see one more Frodus, Very Distro, Blacktop Cadence. or Grade interview I think the only option for myself will be suicide. I don't know. It's pretty good zine, but the lack of band pics and the super-short Snapcase make me want to wait until their next issue before I actually make a concrete opinion about Eventide. (225 Riveredge Rd. Tinton Falls, NJ 07724)

Hanging Like A Hex #9 (\$1 8.5x11 newsprint)

Ryan, the editor of Hanging Like A Hex, is clearly an opinionated guy with a number of points to make. Although I don't always agree wholeheartedly with everything he says, I still have respect anybody who is obviously putting a lot of thought and passion into their writing. There are well-done interviews with Frodus, Botch, Lockjaw, and the like, but what's more unusual is the attention that Ryan gives to cartoonists and graphic artists like Geof Darrow. The layout is quite unique in that it combines computer graphics a la Law of Inertia with a really cool cut-and-paste mentality. Obviously taking risks on layout like this can prove disastrous, but Ryan seems to know what he's doing, and for the most part the zine is very visually appealing. The cover in particular is great. For fans of

the whole hardcore/emo thing or for comic book junkies, this is definitely a zine to watch. (201 Maple Ln. N. Syracuse, NY 13212) **DF**

Held like Sound #4 (free 8.5 x 11 newsprint)

I have been reading this zine since issue #2 and it is quickly turning into one of the best zines inthe scene. I do honestly like the zine Nothing Left, which some people would call the premier emo zine in the nation, but Held like Sound is even better. Simple, eye-pleasing layout, good pictures, great columns and articles. tons of reviews, and some of the most informative interviews I've ever read with the likes of Boilermaker, Fugazi (!), Art Monk Records, Ativin, and Vitreous Humor among others. If you like indie rock, then Held like Sound is a must have. (PO Box 2291 Kensington, MD 20891) RS

Hit It and Quit It #13 (\$2.50 8.5 x 11 offset/newsprint)

Ms. Hopper is back at it again with a zine that continues to interest and impress. This is by far one of the most fun and quirky zines out there. First off, let me say that the cover is awesome(!). I can't describe it, you have to see it for yourself. There are a few reasons that this zine is great and that always keep me coming back for more: the funny-as-all-hell gossip column (I want to marry Karate- the girl not the band) and the the prank phone calls... top-notch. One thing this issue has which I've always wanted is a glossary to explain all the HIAQI vocabulary—like the word "cheemo" for instance. This is the first time I've ever seen an interview with Burning Airlines and it was funny as hell. Oh forget about it, this zine rox. Just buy it and see what you're missing. (PO Box 14624 Chicago, IL 60614) RS

Instant #20 (\$2 8.5x11 offset/color cover)

Zines, much like punk bands, are often short-lived projects that burn brightly for a few issues then disappear into obscurity, so any zine of this size that makes it to issue #20

Zine Reviews, you

deserves credit just for its perseverance. My favorite part of Instant is the various humorous blurbs at the beginning of the zine, such as the piece describing the origin of phrases like "the whole nine vards" or the mathematical proof that Barney is the Antichrist. The band interviews are pretty high quality, and although I'm really not all that interested in hearing about Mudhoney or Jonathan Richman, I enjoyed the pieces on Rocket From The Crypt and Buffalo Tom. Layout is competent and readable, but pretty standard. The record reviews are nice and long, which is nice because they're bucking the trend of snide one-sentence reviews that most zines are giving these days. Of course, this allows for fewer reviews, but I'd rather see twenty welldone reviews than a hundred shabby reviews. Overall, Instant doesn't blow me away, but it's a solid, readable zine and it's obvious that a lot of work has gone into it. (PO Box 2224 Woburn, MA 01888-0324) DF

Interpol Times #13 (\$? 8.5x11 offset)

The two editors of this zine hail from the United Kingdom and Germany, and they both write in (admittedly not always perfect) English, so this zine serves as an introduction of sorts to the European punk/hardcore scene, even though the focus here seems to be on American bands like the Mr. T Experience and F.Y.P. Record reviews are categorized by label, which is odd but not too big of a deal. The zine as a whole is nice and big and there's something for everyone in here, but the spelling and grammar make it a bit difficult to read, and the "boys against girls" theme of the issue is dealt with rather halfheartedly. (2 Church Meadow Surbiton, Surrey KT6 5EW UK) DF

Midget Breakdancing Digest #9
(free 8.5x11 newsprint)
First and foremost, awesome title.
Midgets and mullets always get a
big thumbs-up in my book. Seems
like the editor is very active in promoting his local scene, which also
gets a big thumbs-up. Clearly this
is a sincere and earnest zine

with aims to help promote local music. That said, however, I have to mention that the columns are, for the most part, very sub-par. MBD's submissions could definitely benefit from some quality control, even if that means having to reject a friend's column because it just isn't all that great. Interviews with the Thumbs, Ed Temple, and the Smooths, and a fair number of record and zine reviews. This is decent. (3032 McIntosh Dr. Longmont, CO 80503) **DF**

Monsters In My Bed #2 (\$2.50 8.5x11 newsprint)

The jury is still out on this one. The writing here is quite good, the interviews with Appleseed Cast and Jimmy Eat World are nice, and some of the graphics are absolutely beautiful. But it feels like something's missing; maybe I'm just used to miniscule font sizes in zines, but I'm just not sure if you're getting the maximum bang for your buck with this zine. That said, this is a well-done effort that is obviously growing better with each issue. I'm looking forward to reading this an issue or two down the line. (PO Box 1862 NY, NY 10156-1862) **DF**

Obese #2 (\$1 8.5 x 11 newsprint)

Does it ever seem to you that every hardcore kid who can't play an instrument turns to starting his/her own zine as a way to be a part of the scene (don't say LOI, 'cause Dan and I do, in fact, play instruments... just not well)? But, most of those zines have no message or redeeming feature that creates loyal fans or totally interested readers. This zine is one of them. It has interviews with Shai Hulud (which was cool, but very short), Trial (which was hard to read), Piecemeal, and Avail (how anyone can write a boring Avail interview is beyond me). There really isn't anything else here, except for a few nondescript reviews. Yeah, I'll totally pass. (PO Box 15499 Boston, MA 02215) RS

Punk Planet #29 (\$3.50 8.5 x 11 newsprint/color cover)

In my opinion, an issue of PP is hit or miss. Sometimes you get great issues with more than 3 interviews, political commentary, punk related articles, pictures, and fiction. other times not. This issue is on the skimpier side as far as content goes (the overwhelming number of ads helps when trying to pack in pages). We have a great Sleater-Kinney interview,

an awesome interview with Jessica Hopper of Hit it and Quit it fame, an adequate Rainer Maria interivew (I think mine was better), a Scott Ritcher interview (again, mine was better), an okay Kid Dynamite interview (it's a tie), and a Los Crudos tour journal which was pretty cool. The highlite of the issue, I have to say, was the "Vietnam: a journal" article about a Vietnamese-American kid's experiences with Vietnam in is this nation. It's pieces like that that make this one of the most respected zines there is. Another good point was the fact that PP's tendancy to act holier-than-thou, an arbiter of taste, if you will, was toned down a bit. This gets a 6. (PO box 464 Chicago, IL 60690)

Second Nature #9 (\$2 8.5 x 11 offset/cardstock-color cover)

I used to rave about this zine to everybody who would listen to me. I even told the zine buyer at the local indie record shop in Ithaca to buy this. So he did. I'm sorry he did. What was once a zine packed with everything a music zine should have has turned into a boring zine filled with occasional interviews (Sharks Keep Moving, The Dillinger Escape Plan, and Jejune... that's it folks) which are quite uninsightful, and not much else worth mentioning. What really sucks is that this is the second in a 2-part SN series, so if you want the beginning of the zine and record reviews, as well as the news column, even the fucking contact info you gotta go buy the first part. Clever marketing strategy, however it's not going to work on me. Oh yeah, what was once incredible graphic design is now run-ofthe-mill and boring. (PO Box 11543 Kansas City, MO 64138) RS

Skyscraper #2 (\$3, 8.5 x 11, newsprint)

My mama always told me to start off with the negative (I think), so here it is: this zine has a really boring layout. That said, I feel okay saying that I thoroughly enjoyed reading this, even if it looked a little dry. The topper for me was the hilarious interview with Man Or Astroman?, and any zine that has interviews with Jets To Brazil, Snapcase, The Promise Ring, and Murder City Devils must be something

right. The editor asks some insightful questions and I get to know some bands that I don't know much about or read the same thing about over and over and over again. Big points for having a stack of very diverse reviews instead of focusing on just one style of music. Hey, he ditched on Law of Inertia in the issue, but what can I say, I'm a sucker for any CD with good reviews. Just lose the rant on how hard the life of a zine editor is (I haven't heard that before, yawn) and we're on. (PO Box 4432, Boulder, Colorado 80306) JM

Waves Come Crashing #1 (\$1 8.5 x 11 newsprint)

I met the kid, Todd, who does this zine at a hardcore show in San Francisco, and I am always skeptical of the west coast HC scene. So, of course I was skeptical when I flipped through the pages of the only Bay Area HC zine I've ever seen. Let me tell you that this zine has a lot of potential. The interviews with AFI, Grade, H20, and others are entertaining and informative to say the least. The layout is simple and easy on the eyes (even though most of the pics came out very dark), but this is the most sincere and enthusiastic zine I have seen a while-especially since everyone in punk is so jaded nowadays. With some minor improvements, like practice writing record reviews and more content, this just might be a zine to watch. (11792 Betlen Dr. Dublin, CA 94568) RS

Wonka Vision #5 (\$? 8.5x11 newsprint/gloss cover)

What this zine lacks in literary panache. it more than easily makes up for with its goofy sense of humor and interesting articles. The interviews with Modest Mouse, Everlast, Rancid, and 88 Fingers Louie are only so-so, but the dating tips with Anti-flag and the editor's attempts to start up a rivalry between Tilt and Discount made me chuckle. Add to this a bathroom-humor story about Save Ferris' guitarist pooping his pants, a short article about Pez, and a quiz about 80's television shows, and you have some pretty decent reading (206 Twining Ford Rd. Richboro, PA 18954) DF

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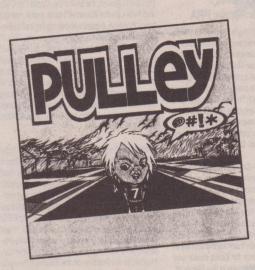
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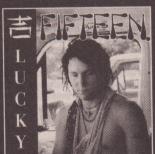
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Track Attack

The LOI Reviw Staff is:

Ross Siegel: RS

Dan Frantic: DF

Joey Spitfire JS

Jason Murphy: JM

Lauryn Siegel: LS

George: 666

Pablo Roman-Alcala: PRA

6 Under Par "Everything's Ducky" (6 Under Par) CD-This ska-punk band from Connecticut (my home state! We have bands after all!) sounds very, very much like Less Than Jake. I can barely tell the vocals apart, as a matter of fact. I'd venture to say that they're easily as good as Less Than Jake, even though I'm not much of an LTJ fan. But I know there are tons of kids out there who love them, and those kids will definitely eat this up. Eight songs of poppy third-wave ska here. You got the comparison. DF

17 Years (Farout) CD- Chicago may be the new focal point of the burgeoning emo scene, and there may be tons of great hardcore coming out of Pennsylvania and New Jersey, and maybe skatepunk has found its home in Los Angeles, but it's becoming more and more clear to me that the geographical epicenter of pop-punk has shifted away from Berkeley and traveled across the country to a state once known only for salsa music and death metal: Florida. With bands like Discount, the Crumbs, and Blackhead emanating from the state like rays from the sun, I'm guessing that soon Florida will be able to stake a legitimate claim as an area of true musical growth and inspiration. And when and if Florida becomes the new center of pop-punk (and Farout Records or another equivalent Florida label becomes the new Lookout), then 17 Years will hold roughly the same place that, say, Tilt held in the East Bay scene not so sappy and drenched in harmony that it's unlistenably sweet, but possessing enough clever hooks and biting, upbeat three-chord melodies that it makes for a excellent listen. And plus 17 Years have the split male/female vocals that, when done right, sound so good. These guys definitely stand as contenders for the new poppunk crown. DF

All Bets Off (All Bets Off) 7". Just when you thought that the so-called Oakland Brand HardCore had bitten the dust, here comes a remnant of the days when bands like Link 80 and Subincision used to tear shit up in the Bay Area. Not that All Bets Off were necessarily around back then, but their singer Sammy the Mick is a definite throwback to a few years ago when local clubs were hosting shows from bands like Powerhouse and the Sacto Hoods every weekend. This is hardcore. It may not be very good hardcore, but it's hardcore. DF

All Chrome "Flounders Flyers College and Canada" (Ferret) CD-All Chrome play fast punkrock along the lines of Hot Water Music. They've got cool double vocals (and one of the singers sounds a lot like Tim from Rancid). The disc starts off very well with some frantic punk-melodic and powerful-however, after the fifth or sixth song, the speed slows down a bit, the songs get a little more run-of-the-mill, and the energy that was found in the first few songs is lost. In fact, in the last few songs I only hear one guitar as opposed to the two they had earlier. If they had kept up the pace they started on, All Chrome's CD would have been a gem, but I find the last few songs just totally fall of the proverbial cliff. Don't get me wrong, the

first five songs are some of the most interesting punk I've heard in a while and therefore I like this disc a lot, but consistency is definitely a plus. Anyways, the artwork by Jake Bannon of Converge fame is absolutely fantastic. **RS**

All Scars (Ace Fu) 7"- Talk about a superstar group! Members of the All Scars have played in Nation of Ulysses, the Make"Up, Cupid Car Club, and Rain Like the Sound of Trains, just to name a few. Of course, it goes without saying that superstar credentials do not a good band make. This 7" isn't bad—actually, it's kind of good—but it doesn't really blow me away, either. It certainly doesn't sound like any of the bands listed above; this is definitely a case where the music is more (or at least different) than the sum of its parts. The song on side A is noisy and chaotic, whereas both songs on the flipside sound like somewhat generic indiepunk. DF

American Football (Polyvinyl) CDep- Truly beautiful stuff here from Mike Kinsella's (Cap'n Jazz and Joan of Arc) new project, although I feel obliged to point out that the music here doesn't sound like either of the above; it's lazier and prettier than the former, yet more lush and upbeat than the latter. The first song on this three-song EP is beautiful and dreamy, as if it's in no rush to get anywhere. Definitely a close-your-eyes-and-pretend-you're-floating type song. I heard American Football for the first time on the Southern Records sampler, and for the second time on this single, and I'm eagerly awaiting the full-length if it's as good as these songs are. DF

A-Set "The Science of Living Things" (Tree) CD-Believe it or not the guy who wrote and played most of this music on what sounds like a souped up 4-track used to be in Mohinder, that early '90s Bay Area hardcore band. But, I guess if Tim Kinsella (who plays guitar on this 6 song CD) can make the jump from punk to indie, then so can Albert Menduno. But, onto the music. The drums on this CD recreate the vibe of Built to Spill song very well, but the guitars and vocals really make me think of some of the more lo-fi songs of The Who. All in all, this is pretty boring, forgettable music in the what-do-influential-ex-band-membersdo after-their-influential-band-has-broken-up? I'll tell you what they do-they change musical styles completely and move onto side projects that easilv fall between the cracks. RS

Ashes "Wisconsin Avenue Tour" (Salad Days) CD-During the summer of 1993, when I really began to get into punk rock, I went to a jazz camp in Monterey, CA. Jack Radner, the bassist for Ashes was also there as a guitar player. At the time, I hadn't heard of his band, but I bought their "Hiding Place" EP a few years later completely coincidentally. I loved it. So when I found out this discography was coming out I was of course very excited. Ashes was a truly inovative and influential band who brought hardcore, metal, and emotion together better than most bands can dream. This disc captures some of the most crushing, sentimental (in a real, un-cheesey way) hooks I've ever heard-- and most of the songs were written before "any of them were old enough to drive." This is aggressive music at its absolute apex, and I think that everyone interested in the new wave of emocore should own something by Ashes. Plus, two members went on to form Battery and Miltown.

Astrolloyd (Spam) 7"- Astrolloyd are a very "unique" band. In this age of been-done-before

punk (Fat Wreck comes to mind) these guys stick out as having a distinct vision. A vision that is certainly not 20/20. Take a bunch of Geeky Punky Metalheads and lock them in a room with instruments for a few months while subliminally feeding them messages of space epics, good musicianship, the need for many sudden time signature changes, and cussing quasi-opera: you might just get Astrolloyd. Anyway, I like it. Music for people with severe ADD/ADHD. PRA

The Ataris "Look Forward to Failure" (Fat Wreck) CDep- I'm really not into punk anymore. Maybe it's that punk seems to be the little brother to emo and hardcore on the east coast, where I now live, or maybe it's that punk isn't generally as interesting as it was five years ago. Whatever the case may be, everyonce in a while I hear a punk band that makes me remember the pop-punk days of my yoot (and these bands usually seem to come from the Fat Wreck camp, ironically enough). The Ataris are one of those bands. They combine the pop sensibility of Chixdiggit with the riffage of Blink 182. Punk may be dead, but it still can be fun. Oh yeah, major bonus points for the song "My So Called Life" about an infatuation with Claire Danes. Minus points for the pathetic artwork. RS

Bedford "Smiles are the Batteries" (Keystone Ember) CD-An interesting combination here: sappy, lovelom emo lyrics and highly upbeat pop-punk tunes that would fit in better alongside Weston or the Mr. T Experience than they would alongside the Promise Ring. Bedford recently added a fourth member to the band, and their sound is more fleshed out on this CD than it has been on earlier recordings, but I still feel as if they haven't quite hit their stride yet. As Vibe magazine might say, "where the groove at?" "Stay Stay Stay" is a very cute, poppy song with handclaps and all, and there are a few other keepers on the album, but for the most part it seems like the singer's voice doesn't quite fit with the music, which in turn doesn't quite work with the lyrics. I don't see egregious flaws here, but I think that Bedford still needs a bit of time to grow before they become really good. DF

Dan's Top 3

Belle & Sebastian "This is Just a Modern Rock Song" (Jeepster) CDep- The more I listen to Belle & Sebastian, the more I fall hopelessly in love with them. Sometimes I feel like I can't say enough good things about this wundergrüp from Scotland. Although this release clocks in at a disappointingly few four songs, it is easily as good, if not better, than their most recent fulllength, "The Boy with the Arab Strap." Never has languid, subtle, dreamy pop sounded so absolutely lush and beautiful. The title track unfolds slowly and blissfully, starting with a strumming acoustic guitar before throwing in violins and shimmering cymbals and building to a huge crescendo with aching vocal harmonies. The lyrics are wonderful: "I'm not as sad as Dostoevsky/I'm not as clever as Mark Twain/I'll only buy a book for the way it looks/And then I'll stick it on the shelf again." The other three songs, notably "Slow Graffiti," are equally amazing. Belle & Sebastian isn't the type of group that hits you upside the face with their melodies, and those who demand immediate gratification may be turned off by subtlety and layering of the music, but for fans of dreamy pop this is a musthave DF

Belvedere "Because No One Stopped Us" (206/

Hourglass) CD-Once upon a time, not too many years ago, NOFX burst out of San Francisco with a brilliant punk sound that inspired and continues to inspire — countless other bands. But by this point even NOFX seem to have exhausted their creative juices, and the slew of bands scraping the bottom of the barrel for new ideas along the vein of NOFX seem to have hit rock bottom. Belvedere are Canadian (not in and of itself a real selling point, even though it is pretty damn cool), but songs about talk shows and Stone Cold Steve Austin? Please. At least NOFX has songs so snotty and funny that you can't help but chuckle. Lyrically this is just inept, and while the musicianship isn't terrible, the music itself sounds dry and rehashed. God I'm jaded. DF

Bent Leg Fatim (File 13) CD- Strange stuff here. Bent Leg Fatima play a strange medley of indie rock, spaced-out instrumentals, pop, and experimental noise. The vocals sound like Modest Mouse and the music itself ranges from sounding like Cornershop to sounding like Captain Beefheart. There are a couple longer, droning songs that make for nice background music, as well as a few more upbeat songs like "Mouse/Lone Gunner" that reflect more structured craftmanship. My roommate liked Bent Leg Fatima when he heard them, and he normally dislikes my style of music, so there you go. DF

Bickley "Kiss the Bunny" (Fearless) CD- Anything this band can do, another band can do better. Pictures of beer and pom stars? The Nobodys have got it down better than Bickley ever could. Snotty punk songs about fat girls? There's no need to listen to "Two Ton Tessie" when NOFX's "Hot Dog in a Hallway" is so much funnier. The cover of "My Best Friend's Girlfriend?" The Receivers did it better. Bickley even out do themselves, because at least their first album had a bit of clever pop-punk energy; this one is twenty-three songs with trite lyrics and boring melodies. DF

Ross' Top 3 Records

Bluetip "Join Us" (Dischord) CD-I remember seeing Bluetip at Gilman on their first tour like 4 years ago. I liked them a lot even though everyone thought they sounded like Stone Temple Pilots, Nevertheless, I bought their first seven inch which was forgettable (even though whoever said that Bluetip sounded like STP was a moron), and simply forgot about them. Yeah, I had heard all the other releases by Bluetip, but until I heard this album I never really saw what all the fuss was about. I have the band's first LP and even there I see hints of greatness, but "Dischord 101" never really managed to sustain my long-term interest. This album truly deserves the Dischord logo if anything from the past 3 years does. Saying that Bluetip have developed a sound all their own, while remaining stinctly DC-style in an understatement. This record takes Kerosene 454 and Fugazi to new heights. I think this album is sure to be a classic in the years to come and I cannot wait to see this band live again. RS

Bobbie Joe Ebola and the Children MacNuggits/Your Mother "Advice For

Bobbie Joe Ebola and the Children MacNuggits/Your Mother "Advice For Young Lovers" (Spam) 7"- Bobbie Joe... are two great musicians who just happen to be beween 40 and 49 cards short of a full deck. Their music is a wonderful blend of acoustic folk/punk/ pop sensibility/???. The first song on their side ("Bungee Birth") is about a botched self abortion. The subject forgets to cut the umbilical cord. Your Mother are similarly capable 'musicos.' Their music, though is more to the metal side and electric. Their first song even adds a touch of reggae. A great split 7" and to end with a quote from the cover: "Many of us will experience the searing pain of A)unfulfilled lust. B) unlubricated beach sex, and/or C)sitting next to unlubricated beach sex" Need I say more??? PRA

Bound by Nothing "Demo 1999" cassette- I guess you know you're getting to be somewhat of a good zine when bands start picking you when compiling their demo mailing-lists. So I'm flattered. Thanks guys. That was really nice of you. Well, my initial impressions are that this band needs to get signed really badly just so they can get into a real recording studio, as I had to turn my stereo up to the limit to even hear the freaking tape. Once I leaned close and stopped Dan from velling in my ear, I heard some music vaguely reminiscent of Saves the Day (not Lifetime at all, mind you), but the music is nowhere near as catchy or powerful as STD. There were some cool breakdowns in the 6 songs here, but overall the music did little for me. But hey, I hope this doesn't deter any newcomers to the band-thing from sending demos to LOI, 'cause I'm really touched... really. (4 Kimberly Way Acushnet, MA 02743) RS

Braid/Burning Airlines (Polyvinyl) CDep-Every issue, I review at least one record that practically sells itself; my ability as a reviewer to make a record seem more or less appealing to the buying public feels almost extraneous in light of records like these. This, my friends, is one of those records. Braid covering "Always Something There to Remind Me" by Burt Bacharach? Burning Airlines covering "Back of Love" by Echo & the Bunnymen? If you're not buying this (and it's cheap, too!), then you need to recheck the wiring in your brain, because something must have short-circuited. DF

Breakdown "Plus Minus" (Eyeball) CD-Hmmmm, not bad. This is not what I would call "ground-breaking" or even "original", but this is good in that Madball/Agnostic Front way. It's got everything a fan of these bands will enjoy: good breakdowns, gruff vocals, and a sound that has been influenced by both punk rock and metal. And the lyrics are all about the crew, fighting, and justice. I'll bet people leave Breakdown's shows in stretchers, enjoying every minute of it. Grab this and give your angry tendencies a field day (c'mon, you deserve it). JM

Broccoli "Chestnut Road" (Crackle) 7"- 1 bought this one on the recommendation of a friend, and her advice hasn't let me down. Broccoli prove, once again, that the British can easily do pop as well as or better than us Yankees. Their music is energetic, short, punky, and poppy, and although the four songs here aren't uniform in quality, the title track is a great little-gem that would have made Broccoli huge had they released it on Lookout! a few years back. Except for the fact that import prices necessitate paying a pretty penny for this slab of vinyl, I would recommend it wholeheartedly. DF

Burning Airlines "Mission: Control" (Desoto)

CD-By now everyone and their least hip younger sibling knows about this band, the offspring of the late-great Jawbox. However, if you go into your first listen of this record with Jawbox in mind I think you will be sorely dissappointed, 'cause I hear very little of the Jawbox sound here. But, there is no less of the usual J. Robbins guitar-assult than found in Jawbox. Burning Airlines are hard to describe. They are very rocking at times (oh by the way, the drummer is amazing) and slow and quirky at others, melodic and soft sometimes then loud and chaotic at others. On the whole I really like this. It's great to see J., who is often considered a uber-punk-rocker, doing something different. If you are a fan of the work he has produced in his extensive musical career then you will most surely like this. RS

Calvin Krime "3 x 3 for 3 1/2" (Polyvinyl) CDep- Ahhh the late Calvin Krime. A few months ago I heard that these guys broke up. So, as in every trend I follow on the coattails, I went out and bought their first full length on AmRep. It was pretty good-- nerdy/spastic singing, over kinetic drum beats and lo-fi guitars played to the max. Then I get this CD in the mail... the swansong of this group. Well, the above description is all too true with the first song, "Mascara," and unsettling, frantic tune that makes me think of FBI agents for some reason. That song is truly a taste of the best CK has to offer. The second song is slower and a bit tamer. The disc finally ends with "Get Off It" which is a drum look under some weird electronic sounds (God, what is it with indie rock and nintendo noises these days?), which is all together pretty worthless. I don't know. If you have an extra \$5 and want to hear one... I repeat.... one really good song, then buy this. But be wary of the other two. RS

Camera Obscura (Camera Obscura) 7"- Side A of this 7" sounds a little bit like Christie Front Drive with a female singer. "Writing Kodak" starts off sounding sparse and minimal before it builds to a noisy climax reminiscent of My Bloody Valentine. Side B is completely different, with prominent keyboards, screaming male vocals, and a much more urgent, driving tone. For all practical purposes, Camera Obscura could very well be two different bands, because I'm unable to grasp any musical connection between the two songs here. But hey, variety is the spice of life, right? DF

Cathode Bob "Envy the Numb" (One Mad Son) CD-Wow, two awful garage-pop bands in one issue. First off, the name of this band is terrible, as is the artwork! I promised myself I wouldn't be mean in this review, so if you want to know what this sounds like, read the Milwaukees review and you'll get a pretty good idea of what this sounds like. RS

Cause For Alarm "Beneath The Wheel" (Victory) CD - How can I ditch on a band that has been around forever? Well... I'm not going to, just for the simple fact that these guys put it on the map and they deserve a little respect. This CD is another decent release from a band that has put out some seminal punk/hardcore albums. I will admit, though, that their fast, straight-up sound does little for me. It's not bad, it's just been done by another generation of kids that heard Cause For Alarm when they were starting to play. It's not Cause For Alarm's fault that everyone plays this stuff bad. A CD to look for if you want to hear the original and not the watered down other shit out there. JM

Cavity "Somewhere Between the Train Station and the Dumping Grounds" (Rhetoric) CD-Artistically, this looks a lot like a release I saw on Sub Pop a few vears back, although I can't remember what it is for the life of me. Musically, though, this is about as opposite as you can get from anything Sub Pop would conceivably put out. Cavity play heavy, stop-and-start hardcore with screamed vocals and enough texture to keep things interesting. I bet they'd put on a crazy live show, but in any case they're definitely able to transfer their energy to a recorded format as well. A bit heavier than I would prefer

at times but overall pretty good. DF

Chalkline "In the Present Tense" (Shandle) CD-I've never heard of Shandle Records, but call me crazy and get me finger pointing 'cause this is pretty cool. I'm totally feeling the Falling Forward vibe-especially in the vocals-- but that's cool, 'cause I love FF. Oh wait, what's this? My God, this disc was even produced by Duncan from FF. Gee, that's low. But I definitely think the instrumentation is a bit more abrasive than FF- like Endpoint-- while still remaining in the melodicore realm. I think Chalkline have a ways to go before they'll win me over. In specific, they need to get a bit tighter and have their songs flow a bit better. This is a good buy, but as of now I like Falling Forward better. RS

Chisel Drill Hammer (Hefty) CD-1 have this theory that any indie band that plays slightly original, very

quirky rock instantly gets a lot of attention because at least they're doing something different. Joan of Arc for example. I don't really think that JOA is a great band but after Cap'n, lazz, everyone was like, 'wow, now there's something different.' And now, everyone's a fan of JOA. This band, Chisel Drill Hammer, takes that eclectic pop scheme to the extreme with this insightful work. I guess you would call this instrumental pop, with a lot of dynamics, and no direction. Some might say this is a good thing. I, on the other hand, cannot really follow the songs, much less tell one from another. Maybe I'm just not on the cutting edge, but I like my music formulaic, damnit. Oh yeah, the artwork is awesome. RS

Cigaretteman/Discount (Suburban Home) 7"- This is an American rerelease of the Discount/Cigaretteman split 7" that was originally put out in Japan in 1996, and while Discount may be more recognizable to fans in the Western Hemisphere, the real keeper here is Cigaretteman, a female-led Japanese poppunk band with a singer whose voices sounds like Shonen Knife. The music. however, is worlds apart from the cutesy kitch of Shonen Knife, leaning more towards an upbeat, punky sound with tons of melody. The Discount songs aren't bad, per se, but I'm not as impressed as I am with their newer stuff. DF

Coalesce "There is Nothing New Under the Sun" (Hydra Head) CD- Another issue, another Coalesce CD. So this is the Kansas City hardcore band's

last effort before they move onto Relapse (since when does Relapse put out hardcore discs). The concept behind this disc is really cool: all the songs are Led Zeppelin covers. Now, I never liked Led Zeppelin and I still do not, but it is interesting to hear Sean's harsh vocals sing "hey hey mama like the way you move "When I first listened to this disc I really didn't like it. As I listen to it more and more it gets more tolerable. However, I think this is a novelty album-- one last chance for Coalesce to keep their cred before they go to a metal label. It's cool stuff but I prefer actual Coalesce songs to this. But, if I may, the layout on this CD is no less than the usual fantastic for Hydra Head. Furthermore, no one will ever accuse this band of not being able to play their instruments well. RS

Corrin "Plutonian Shores" (Infidel) CD-Sample lyric: "my frostbitten hands burn with pain/ in a pool of my own blood/ tom to dislocation/ look upon me dwell/ my consciousness won't let me die...." This is pretty good. RS

Cowpers/Sweep the Leg Johnny (Choke/ Divot) 7"-This record is all about duality. Two good bands representing two countries, two record labels, and blue cover art ("blue" rhymes with "two," you idiot). The Cowpers, who are the only Japanese emo band I've ever heard, crank out two excellent songs. and although America's own Sweep the Leg Johnny only turn in one song, they make up for it by including a saxophone at the end. Plus it's a pretty rocking song; actually, it's notably better than anything I've heard STLJ do in the past. This is a well-made record from start to finish. It's definitely gotten me curious about Japanese emo... can anybody help me out with this one? DF

Cross My Heart "XMH" (Deep

Elm) CD-Although this band is

clearly derivative of bands like

Mineral and Jimmy Eat World,

they do blend melody and

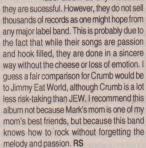
crunchy power chords nicely.



With a name like "Cross My Heart" I become wary of what the zine Hit it and Quit it calls "cheemo." but that's up to you. Back to the music. On first listen, I thought this band was pretty forgettable and was easily eclipsed by the more well known emo bands. But, in true Deep Elm tradition, these exmembers of Blank come through and make a tired genre original again. I might just keep this. Oh veah, the album is worth checking out if just for the song "It Doesn't Take that Many Pills to Sleep Forever." RS



Mark, the guitarist of this band for about fourteen years now. Ever since the time Mark bragged to me about his Cinderella button when he was in the seventh grade and Robbie won the school lip-snyc in my fifth grade year (to Poison's "Talk Dirty to Me"), I knew these two kids would be sucessful in the music world one day. So, if you consider Crumb's second major label album as any indication



The Crumbs "Low and Behold" (Lookout!) CD- It's weird: in the booklet which accompanies this CD there is a list of 3 people who are in the band, but right next to the list are pictures of 4 different musicians. So are there 3 or 4 people in the band? I hear 2 guitars, so unless the bassist is playing drums





Track Attack

way, this prolific Florida quartet sounds nothing like their fellow statemate punk-rock bands like AAA, LTJ, or Discount. Instead, I hear rockabilly along the lines of Jon Cougar Concentration Camp, simple drum beats a la the Ramones, and punk rock that would make Chuck Berry fans happy. It's pretty cool, but I could see how this CD would get realy annoying really fast. The music generally sounds the same and is a little bit too drunken-sloppy for me. However, I could easily see how fans of JCCC or Zeke might be into this. RS

Decay "Back in the House" (Suburban Home) 7". When did Suburban Home start putting out hardcore? Well, we don't fear change at LOI, and we like Decay too! It's new school hardcore with a Sick of it All or Agnostic Front feel to it. Lots of double bass pedals and palm muting that will get you kick-boxing in no time at all. Extra points for being from Japan. RS

Discount "Love, Billy" (Fueled By Ramen) CDep-I was all prepared to announce that this five-song EP marked a distinct stylistic change in Discount's songs, until I took a closer look at the liner notes and learned that all five of these songs were originally written by folk musician Billy Bragg. While they may not be able to claim credit for the songs' authorship, however, Discount certainly deserves credit for doing something very unique with them, transforming, as they say, "5 of his British-accented folk songs into 5 something elses." Those somethingelses rock as hard as anything else Discount has ever done, with excellent female vocals, peppy punk melodies, and poetic lyrics. It's a sign of talent when a band is able to take a song and truly make it their own, and Discount has definitely pulled it off. DF

Downway "Kacknacker" (Two-o-Six) CD-Question...what the fuck is a kacknacker? This is pretty uninspiring punk. I'm really getting the Face to Face vibe here, so if you're into backate punk that crosses the Bay Area sound with that of SoCal then this is for you. However, this CD is not for me. RS

Durian "Goodwill" (Diver City) 7"- Is it just me, or does J. Robbins have the Midas touch? Every record he helps produce bears his distinct imprint, and nearly every record he produces sounds great. This is no exception. Durian play angular, tightly wound rock music influenced by Shudder to Think but more straightforward without the weird vocals. The art may be kind of crummy (the packaging looks like a computer printout that's been folded in half), but the music is what matters, and Durian churn out two nice ones here. Recommended. DF

Dwarves "Free Cocaine: 86-88" (Recess) CD-This is the second installment in a two-part reissue of older Dwarves stuff. It's better than the painfully difficult-to-listen-to "Lick It," but that's not saying a whole lot. Thankfully, by this point in time, the Dwarves had abandoned the garage/psychedelic sound of their earlier material and had moved on to a heavier, noisier punk sound that suited them better. That said, this still isn't good. Poor recording quality and abrasive songs.

do not make for a masterful album, and it's pretty clear that even at this point in their career, the Dwarves still had a long way to go. **DF** Dwarves "Lick It: 1983-1986" (Recess) CD-Thanks - I guess - to Recess Records for deigning to put LOI on their "very limited" mailing list. I usually like Recess Records, and I like some of the newer stuff that the Dwarves have done, particularly the promotional stunt in which their guitarist, HeWhoCannotBeNamed, faked his own death and thus got the band kicked off of Sub Pop. But this album of old material, subtitled "The Psychedelic Years," is unlistenable. It makes my ears ache. Occasional touches of garage and surf can be found sprinkled throughout this album's 34 songs, but they still suck any way you cut it. I respect Blag Dahlia for reforming buck naked in front of a club full of yuppies, but still. this blows. DF

Enduro "Half Rack of Sugar" (Self-Starter Foundation) CD-These guys sound like a cross between the Jon Spencer Blues Explosion and the Motards. Garage-y punk songs with a "look how sexy I am" sort of attitude. It's grown on me after a few listens, but still not a lot; it remains pretty middle-of-the-road garage. DF

Elmer "Songs of Sin and Retribution" (No Idea) CD- Yee-hawl Break out the hush-pupples and baby-back ribs: this is the kind of music perfect to bring to a rodeo or a barbeque! Fast as hell punk about white-trash, bar-room brawls, and one-night stands. This band owes as much to Schlong as they do the Dead Milkmen. The music is fun and amusing, but I really don't know how many times I'd listen to this before I'd want to go skeet shooting with the disc. However, I bet they're a blast live! RS

Enemies/Second Hand Spit "Conquered/Concord" (Spam) 7". The Enemies are Second Hand Spit with Jason aka "Nipple" on drums. Both bands are fast and super snotty/whiny East Bay 'punk rawk' with mowhawks and studs galore. All the songs tend to meld together due to their similarity, and there are lots of bands out there that sound like this. Even so, the Enemies side does stand out as the better of the two, which is probably one of the reasons Second Hand Spit no longer exists. At times the Enemies sound like a metalified Criminals replete with guitar solos. PRA

Engine Down "Under the Pretense of Present Tense" (Lovitt) CD- Lovitt really seems to be one of those labels that isn't flashy-- no huge superstarsbut they still always manage to put out quality records. This CD is, of course, no exception. From what I gather this band has members of the Sleepy Time Trio in it, and there is definitely the STT vibe there. In case you've never heard STT, well it's that DC sound that was done so well by Hoover (and wow does this sound like Hoover) meets the not-so-DC sounds of Boy's Life (especially in the vocals). The music on this disc is really impressive, going from thrashy dissonance to melodic soft-strumming. This is what "emo" is really about, "cause there is nothing sappy about Engine Down. RS

Ensign "Cast the First Stone" (Nitro) CD- Ensign's latest release, is excellent, wonderful, superb – NJHC at its finest. It's got that energetic, pissed off feeling that gets the kids dancing around and jumping up on stage to sing along. The band will, however, appeal to anyone who likes good dance beats and sharp guitar breakdowns. Sure, they sound like they're from New York, but there's nothing wrong with that, when it's done well. 666

Euphone "The Calender of Unlucky Days" (Jade Tree) CD- I was really excited when I heard that Jade Tree was putting out a "drum and bass" CD, because even though I really don't like electronica,

I knew that Jade Tree always does a phenomenal job with everything they release. So, now I get this CD-- a side project of the bassist and drummer of Heroic Doses, with their first effort since releasing an EP and LP on Hefty Records-- and all I can say is that this disc ends Jade Tree's musical winning-streak which began right after the release of that Walleye flop. At best this CD is background music, with steady yet monotonous drum beats and bass lines that sink to the back of your mind. At worst, the music here is a jumbled mix of Io-fi electronic dub and ambient. My friend Adam, who insists that this band is amazing live, is going to hate me for saying this, but his really isn't my thing. RS

Everready "Festaus for the Restavus" (Cool Guy) CD-1 remember buying Everready's first album, "Fairplay" on Liquid Meat, about 4 or 5 years ago when Screeching Weasel and Green Day were still credible bands. I thought they were really good-combining catchy SoCal energy with Berkeley hooks that were just plain fun. This is Everready's first release in almost 2 years and all I can say is that I would have gone crazy for this around the time I bought "Fairplay," but now it seems boring and cliche. Also, in comparison to their first record this is less catchy and seems a bit more thrown together. Oh, and the duet with Kathy from Co-Ed is really good. RS

Fay Wray (No Idea) CD- Wow, this one is definitely a surprise. Not exactly rock and/or roll, not exactly punk, not exactly indie rock-oh my goodness, may be we have a band trying to do something original! Well, maybe not too original, but they're not playing the same old crap. A larner reviewer would say something like "this band sounds like Hot Water Music with more rock in their diet and less intelligent tyrics." Ok, I am that lame, so I'll say it, but that doesn't really cover all the bases. Why listen to me ramble, grab this one and rock out in style. JM

Fifteen "Extra Medium Kick Ball All-Star (17)" (Cool Guy) CD- Few contemporary punk bands have been as consistently and thoroughly political as the East Bay pop-punk forerunners Fifteen, whose singer Jeff Ott has loudly vocalized his opinion on anything and everything, tackling all the "isms" and issues of punk society from incest to homelessness to needle abuse. And although he has come across as a pedagogue at times, his unflinching activism and almost religious enthusiasm for embodying the bounk ideals he espouses have made him an ideological model for political punks everywhere. For Fifteen, the message has always been more important than the music, and this record, a rerelease that was originally put out in 1995, is no different. But don't let that make you think that the music isn't good as an end in itself; listen to the fancy guitar work on "Grow Up" or the straightforward punk energy of "Chris" Song" and it's easy to see why Fifteen's last show at the Gilman club in Berkeley filled the place up more than any band has, before or since. Imagine Crimpshrine plus a heavy dose of politics (not to mention bonus tracks from three other bands to fill up space) and you have this CD. DF

Fireballs of Freedom "The New Professionals" (Empty) CD- I suppose it doesn't mean a whole lot if you're the best band in all of Montana, seeing as how Montana is not traditionally known for trailblazing rock and roll, but the fact that the Fireballs of Freedom are geographically isolated (or were isolated in the city of Missoula until their recent move to Portland) makes them all the more masters of their domain. And their domain is gristly garage rock that would be equally at home in a sweaty, smoky smalltown rock club as it would at a Texas barbeque.

What really sets Fireballs of Freedom apart from most other beer-drenched garage bands is that these guys aren't just playing three chords because that's all they know how to do. If you listen beyond the walls of distortion and bathing-in-the-irony nods to Ozzy and other rock monsters of the 70's, you'll find crazy guitar noodling that sometimes even ventures into hyper-fast jazz riffs. All the "yeah yeah yeah"s and "baby baby"s you could hope for, but muddy and noisy and rocking to boot. DF

Floorpunch "Fast Times..." (Equal Vision) CD- Everyone tells me these guys are assholes. Maybe it's true, maybe it's not, but it does not change the fact that this is a great disc. Good music is what I want, and this CD has got it. Positive lyrics about sticking with your friends and promises, great sing along choruses, perfect breakdowns, songs that are short and fast... This one has it all. Fans of Ten Yard Fight and other new Youth Crew bands need look no further, this is the real janelle. How can you deny an album • that closes with a song about going to Atlantic City on Saturday night? Buy this and get yr mosh on JIM

Four Hundred Years "Transmit Failure" (Lovitt) LP. This is a quality record. I'm definitely hearing the Kerosene 454 vibe, albeit darker... much darker-trovitt has a real talent for putting out bands with that sure-fire D.C. feel, but they are always a bit more quirky then the usual Fugazi, Hoover np-offs we hear so much of today. This band has a great talent for playing mid-tempo melodicore, then suddenly jumping into a wave of screamy dissonance. Not bad at all. RS

Garrison (Espo) 7*- Garrison is a band from Allston, Massachusetts. Piebald is a band from from Allston, Massachusetts. Piebald is a band from from Allston, Massachusetts. Garrison plays intense, melodic emo with heartbreaking melodies. Piebald plays plays intense, melodic emo with heartbreaking melodies. Garrison rocks and 1 hope to hear more from them in the future. Ditto for Piebald. I feel a bit bad that Garrison is bound to invite comparison to their better-known counterparts, but this is an excellent 7" in its own right, and the comparison is meant by way of praise. Two excellent songs here. The B-side, with its tense bass line, is probably the better of the two, but they're both keepers. DF

Ross' Top 3 Records

Gameface "Every Last Time" (Revelation) CD-I first heard Gameface as a complacent 17 year-old when a friend played the CD at my request. No more than 3 songs later I asked her to change the disc because the music was thoroughly boring: grade-b generic SoCal meets NoCal punk rock. This is why I was pretty unexcited to get Gameface's Revelation debut in the mail a few days ago. Let's just put it this way: this CD hasn't left my CD player in a week's time and it show no sign of getting dull. From the opening chords of "Easy Way" this CD is powerful, catchy, emotional, and rocking all at once. I can't help sing along whenever I listen to "Advice." Maybe it's that they're on Revelation, or possibly my musical tastes have changed in the past few years, but this disc is a far cry from the boring punk which riddled California in the mid-nineties. I think this is a great record. RS

Gardiner "New Dawning Time" (Sub Pop) CD-This band is the bastard son of Seaweed and the Screaming Trees, with a good half dozen additional musicians contributing everything from sitar to flutes. If anything, the sound here seems more skewed towards the alterna-rocky, almost mystical sound of recent Screaming Trees material than towards the sparser indie-punk sound of Seaweed. This isn't amazing, but in truth I like it better than either of the aforementioned bands. Sometimes two bands are better than one. DF

Gloria Record (Crank!) CD- Sandwiched between two entrancing acoustic based instrumentals, the Gloria Record lays out four other amazing new songs. Like Mineral once did, the Gloria Record have no problem with wearing their hearts right on their sleeves for everyone to see. The music is similar to Mineral's second album, but definitely sounds different. The songs are made up of melancholy and complex melodies interwoven into hypnotic bliss—songs that fill up until they spill over. The conclusion to the song 'Grain Towers, Telephone Poles' is completely amazing and makes this CD worth buying alone. However, both Mineral fans and many others will have trouble not appreciating this EP to the fullest. JS

The Grey A.M. "Move the Monuments East" (Fiddler) CD-When Ross sent this one to me to review, he sent along his highest recommendations as well. And although Ross and I have certainly had our musical differences (keep in mind he was all about Vanilla Ice in the early nineties, while I at least had the good taste to go for the Spin Doctors. Whoops, maybe that's more information than I needed to share. Pretend you never read that), I usually find his tastes to be right on target, and when he raves about how good a band is, nine times out of ten I find myself to be in agreement (but Third Eye Blind? The Deftones? C'mon, Ross, puheeze. They're so five minutes ago). But let's get back to the band in question. The Grey A.M., in accordance with Ross' prognosis, do indeed rock quite a bit. Musically they sound like Mid Carson July, while the slightly (but pleasantly) off-key vocals and song structures remind me a lot of Piebald. Any band that has the guts to use handclaps in an emo song (as these guys do in "Bicycles and Starry Nights") gets two big thumbs up from me. Not only that, but the Grey A.M. are able to balance technical proficiency and raw emotional power in a way that most bands aren't. Mad props, yo. Ross may not have been correct when he loudly pronounced the Dave Matthews Band to be the "next big thing" in the emo world, but at least he got this one right. DF

Gob "How Far Shallow Takes You" (Fearless/ Landspeed) CD- This CD strikes me as being a bit faster and angrier than Gob's earlier stuff, but then again my memory span is rather shoddy. The guitar work is decent, though, and the production is pretty solid, so these little touches elevate this release over the average punk rock record, even if it's not very far. Bonus points, of course, for being from Canada. DF

Goober Patrol "The Unbearable Lightness of Being Drunk" (Fat Wreck Chords) CD- These British punkers have been in Fat Wreck's roster of bands for a few albums now, and while I don't find them distastefully bad (like, say, Guttermouth), nor do I see any real appeal to the band. They play pretty generic sounding pop-punk that leaves your head as soon as you hear it. This is neither better nor worse than any of the other similar-sounding bands I've heard in the past few months. DF

Groovie Ghoulies "Fun in the Dark" (Lookout!) CD- The Groovie Ghoulies, everybody's favorite Ramones-influenced graveyard inhabitants, return for yet another album of simple rock songs about vampires and brain-scrambling devices and so on. I was a bit disappointed by the Ghoulies' last album, "Re-Animation Festival," but this one, while a little bit slower-paced than "World Contact Day," still has some brilliant gems, among them "Lonely Planet Boy," which the Ghoulies' singer Kepi originally released as a solo acoustic song, and "(She's My) Vampire Girl," which proudly proclaims "I wanna rockn-roll every night and sleep through everyday!" A bit of a twist on Kiss, but that's the type of thing the Ghoulies do. They take something simple and fun like straightforward pop-punk and give it just enough of a twist to make it consistently new and interesting. And I bet they'll be able to keep it up forever. DF

Hankshaw "Nothing Personal" (No Idea) CD- At first I thought that the singer for this band was a girl, but I guess she, or he, is not judging from the names of the band members. This is the re-issue of their 1996 debut, and it is a must-have. This is very catchy melodicore with a radio-friendly side. I imagine this band is going to be huge in the indie world, if not the mainstream as well. I think this band is awesome for anyone who likes the music coming out of Gainesville, FL right now. RS

Haywood "Model for a Monument" (Mag Wheel) CD- Here's something that doesn't usually happen with me: I liked this record when I listened to it once, but on subsequent listens it seemes less and less appealing. Maybe that was because the first time I listened to it I was feeling pretty stoic and needed even the slightest dose of emotional music to cure my apathy. But, now I think that this collection of singles and unreleased songs is just watered down emo that may have seemed novel when originally released 4 years ago, but upon rerelease I much prefer Vitreous Humor. Plus, the singer sounds like he's constipated.

Humble Beginnings "Overanalyzing the Manifestations of the Unconscious" (Eyeball) CD-Wow, where did this come from? This band is really cool! Mixing catchy as hell vocal hooks, upbeat melodies along the lines of Fun Size or Digger, and bob-your-head-and-dance beats: this CD is a poppunk dream. Humble Beginnings may just be a band to watch. RS

Ink and Dagger "The Fine Art of Original Sin" (Initial) CD-Everyone's favorite Philadelphia vampires are back with their second LP. I have a few thoughts about this band that I'd like to convey. First, I think they definitely fit better into the crazier side of the DC scene than they do with the rest of what's coming out of their home town of Philadelphia. Second, I think that Ink and Dagger are definitely capturing a sound of their own, even if they borrowed a lot of their it from Refused as far as the manic guitars coupled with the aptly timed electronic-programming. Overall, I really like this release-- even more than I did their first LP. The music is powerful enough to remind me of hardcore, while there are many rock and roll and metal influences too. Maybe no one will agree with me, but I would recommend this to anyone who is a fan of Hoover or the Crown Hate Ruin (which I guess is really the same thing). Plus, I must give props to Scott Ritcher 'cause the artwork is

Dan's Top 3

Jason Falkner (Lovitt) 7"- It's really too bad that when I got this record in the mail it didn't come with a cover or any information, because I'd love to have all that stuff at my disposal so I could better pitch this to all my faithful readers. Jason plays unabashedly poppy rock music with a strong Beatles-esque britpop influence, and a slight folky flavor as well. Real songwriting that strays from the "soft verse, loud chorus" formula (or, for that matter, the "loud verse, loud chorus" formula) is harder and harder to find these days, so it's nice to hear a more mature, subtle record like this. Don't think it doesn't rock, though, because it does. If it didn't rock, I wouldn't like it. And I definitely do like it. DF

The Jazz June "The Boom, The Motion, and The Music" (Workshop) CD- I've been putting off writing this review hoping it would grow on me, but after I saw the JJ in San Francisco this winter, I was almost certain that this disc was a lame duck. Let's ob back to the beginning. I bought the JJ's first disc about a year ago and thought it was mediocre with the exception of the song, "Rich Kid Shakedown,"

which is uplifting emo at its best. However, the rest of the disc sounded way too much like the Promise Ring for me to deal with. When listening to this particular disc, one is instantly struck with two things: 1)the lousy recording quality/crudeness of the recording, and 2) the anthemic opening track, "When the Drums Kick In"—the JJ at their best. However, as the disc goes on it gets slower and less tangible. Let's put it this way: it's a good thing the Promise Ring are slowly chaning their sound, 'cause second tier bands like this aren't keeping up with the times, and are therefore being left out in the cold. RS

Jeff Ott/Amanda "Epithysial Union" (Cool Guy) CD-I suppose that when this split CD of acoustic music comes out everybody will be crowing about Jeff Ott, the singer for the newlyreformed band Fifteen who lays down a couple ultra-political tracks with acoustic guitars and heavy vocal echoes, but the truth is that his rather meager vocal offerings, which sound so good when coupled with the guitars and drums of Fifteen, are forced and out-of-place when presented in an acoustic context. The star of this CD is the Santa Rosa singer/ songwriter Amanda, whose "girl-pop" songs occasionally stray dangerously into Ani DiFranco territory but mostly resound with the beauty and passion of Amanda's voice. Her lyrics, while equally political as Jeff Ott's, are masked in a much more personal and poetic writing style and therefore sound less forced and bumbling. This isn't the type of thing listen to, and I could do without an acoustic version of Fifteen, but this is a good choice for punks who want to expand their musical boundaries a bit. DF

Jetpack (Sampson/Atomic Action) CD-Jetpack's CD comes with a really neat comic book telling the story of "Investigator Man," the name of the fourth track. After the first listen, my mind, shaped by years of hearing chunka-chunka northeast hardcore (and loving it), found this cartoon to be more attractive than the music on the disc. This album, however, has cured some of my aversion to emo in general. The songwriting is, as much as I hate to admit it, more interesting than a lot that hardcore has to offer. And there is an odd sort of energy that flows from the loose, jangly guitar riffs and Perry Farrel-sounding vocals Albeit, the some of the lyrics are kind of silly ("he ate a butterfly but didn't chew/it tickled his throat he didn't know what to do"), but these guys are doing their own thing, and I can respect that ... and even though I'm a hardcore

Ross's Top Ten (RS)

- 1) At the Drive-in: "In/Casino/ Out"
- 2) Refused/Built to Spill (fie)
- 3) Elliott Smith: "XO"
- 4) Saves the Day: "Can't Slow Down"
- 5) Shai Hulud: split with Indecision
- 6) Kid Dynamite: live
- 7) Bluetip: "Join Us"
- 8) Burning Airlines: "Mission:Control"
- 9) Sick of it All: "Call to Arms"
- 10) Jimmy Eat World: live and "Clarity"

Dan's Top Ten (DF)

- 1) At the Drive-In
- 2) Marine Research
- 3) Karate
- 4) Ribbon Fix
- 5) Bent Leg Fatima
- 6) Belle & Sebastian
- 7) The Vindictives
- 8) Burning Airlines
- 9) Hive
- 10) Atom & His Package

Jason Top Ten (JM)

- 1) Robert Pollard: "Kid Marine"
- 2) Stealing CDs off the Net
- 3) "Life Is Beautiful" the movie
- 4) Peanut butter and banana sandwiches
- 5) Cuba (why not?)
- 6) Floorpunch: "Fast Times..."
- 7) The Miles Davis Autobiography
- 8) Kid Dynamite live
- 9) Trying to find a job (wait, wrong list)
- 10) Neutral Milk Hotel: "In The Aeroplane Over The Sea"

Lauryn's Top Ten (LS)

- 1) new wave dance hits
- 2) cowboy hats
- 3) Long Hind Legs
- 4) Gang of Four boxed set
- 5) Happiness (movie)
- 6) garlic
- 7) Liquid Sky (movie)
- 8) my radio show
- 9) polaroid pictures
- 10) orange things

Track Attack

kid, I like it. 666

Jimmy Eat World "Clarity" (Big Wheel Recreation) Double LP-This is a brilliant album, start to finish, from Arizona's ever-improving Jimmy Eat World. It is leaps and bounds better than their last fulllength release "Static Prevails," which is a good album in its own right. And this is longer and more substantial than the self-titled EP the band put out a few months to whet the appetites of hungry fans. Jimmy Eat World don't always rock the hardest, but the texture and emotion of their songs easily rank them as one of the greatest emo bands ever. And they aren't afraid to rock when they have to, jumping from the gentle, bittersweet sound of "A Sunday" right into the straight-ahead rocker "Crush" and then into the mellow semi-electronic "12.23.95." All in all, a very good album, and it's on blue vinyl too! DF

Jimmy Eat World (Fueled By Ramen) CDep-Jimmy Eat World continue their descent into dreamy mellowness with this five-song EP, whose songs grow progressively less rocking as they become slower and more intricate, but at no point (except perhaps for the unnecessarily long last song, "Roller Queen") does the emotional intensity let up for even a moment. The opening song, "Lucky Denver Mint," is absolutely brilliant, starting with a rolling drum beat, building into a powerful chorus, and ending with half a minute of drums that sound as if they've been tweaked by a computer. Jimmy Eat World at their finest, and the other songs aren't bad either. This should keep the fans satisfied until the full-length comes out. DF

Kilara/Hellchild "Righteousness Is Immortal" (Rhetoric) CD-I got to give credit where credit is due, any band that has picture of skulis and a pretty deep history lesson in the insert can't be half bad. Hellchild play great scary metal with the necessary growled vocals and guitar solos (they also get points for being from Japan, whatever that means). Kilara, on the other hand, I can't figure out; one song is an extended metal noise fest, while another one is almost acoustic. This disc is a tough one to figure out, but that shouldn't stop you from buying (c'mon, I already said the magic word: SKULLS). JM

Kill Holiday "Somewhere Between the Wrong is Right" (Revelation) CD- Have you ever noticed that the context you hear a piece of music in is often important to how you view that particular song or group? It's like if the jockasshole at your school mentions to you that "band X" is awesome you're probably not going to go out and buy their CD. Conversely, if you're an emo kid, you're probably not going to want to by anything with the Fat Wreck Chords label on the sleave. So, when I got this CD on Revelation— a label that most recently (and most famously) has put out hardcore-- I expected it to sound like Morning Again, or at least Elliott. Instead, I see a most accessible comparision to a less original, less interesting Ned's Atomic Dustbin. I don't know, maybe if this were on Jade Tree or something like that I wouldn't have come in with preconcieved ideas of what this

would sound like, and therefore I would have liked it more. Instead, it just sounds like music one could easily find on the modern rock station

of your choice. RS

The Kill Van Kull "Human Bomb" (Handi-Kraft) LP- This is cool. I've never heard of this band or they label they're on, but now I'll be looking for them both. The Kill Van Kull remind me a little bit of Sweet Belly Freakdown... if SBFD had melodic breakdowns. It makes me happy when I get a great record like this from out of the blue sky. RS

The Kiwi Waltz (Divot) CDep The press sheet says that The Kiwi Waltz is dedicated to "bring back the vibe of a highschool sock hop, circa 1955." I have no idea where they got that from. This band is the newest project from members of Traluma, Meadows North, and Compound Red. Basically it's six songs of slow, melodic indie-rock. The songs aren't dynamic enough to be interesting and I don't get that feeling of progress you get when a song ends on a good record. This is boring and from such a great cast I totaly expected more. RS

The Knit Separates S/T (3 Acre Floor) 7*- What the hell is this? I have a few complaints: firstly, I'm all in favor of creative layout, but for god's sake, say the name of your silly band somewhere on the cover of the record, okay? It's not fun having to search through the liner notes to find out who the hell you're listening to. Secondly, and more importantly, the music here is terrible. Weird, aimless guitars and annoying falsetto vocals. One listen and I was finished with this record for all eternity. Not good, not good at all. DF

Knucklehead "Little Boots" (Farout) CD-Very old-school boots 'n' braces style '77 punk from this surprisingly good Calgary band. I'm a sucker for gang vocals and thick, bouncy guitars if they're done right, and Knucklehead definitely has the fist-pumping anthems down. Reminiscent of Swingin' Utters at their best. DF

Lagwagon "Let's Talk About Feelings" (Fat Wreck) CD- Fat's tallest skate-rock superstars are back, and all I have to say is, 'gosh, this band is still around?' I don't think I've listened to this band in years. Often eclisped by the other Cali punk acts like Pennywise, NOFX, Bad Religion, etc. people often forget that before Rancid even formed Lagwagon was rocking hundreds of kids into a frenzy every night. Hmmmm. This is a solid release for a generally interesting band, and I would have gone crazy for this when I was like 15, but now it seems a little stale. I mean it's a good record, and I think Lagwagon's sense of melody improves with every release, but for some reason I'm unmoved. RS

Lazy Cain "Five Days Eighty Hours" (Big Wheel) CD-Usually when I review a band for the first time I can listen to the record two or three times and immediately have a comparison to make. Especially in the emo world of today where every band and their mother rip off Sunny Day, The Promise Ring, or Texas is the Reason. I'm intrigued by Lazy Cain because I knew they reminded me of something, but I couldn't quite place the familiar sound. After listening to this disc about fifteen times (which is way more than I've listened to any other record this issue before writing the review) I looked through my CD collection for some clues. I have since come to the conclusion that if you take Jawbox, Jimmy Eat World, and Knapsack you will have a good beginning of what Lazy Cain sounds like. I realize those three bands sound nothing alike (save the ubiquitous emo label), but I hear so many derivitaves in this music that I can't quite place the sound. That is a good thing, mind you, 'cause Lazy Cain take an over-copied sound and make it original again. Not quite mathy, not quite melodicore: this is pretty good. **RS**

Left For Dead "Splitting Heads" (No Idea) CD-The artwork for this album kind of creeps me out. Are those blood stains splattered all over the liner notes? How darling! Musically, Canada's Left For Dead play short, fast, brutal hardcore. Every song is a tightify wound little explosion that clocks in under two minutes. After a certain point the songs all start to sound the same, but they're well-produced and energetic enough to make for a good listen. DF

Les Savy Fav (DeSoto) 7"- Something deep inside me tells me not to trust the press sheet for this band, which states that they were "formed in a London garage in the summer of '69" and that they are reformed after "a lengthy hiatus for prescription drug rehab in the '80's." No matter. LesSavy Fav has that distinct DeSoto Sound pioneered by Jawbox: tightly wound, energetic punk with razor sharp chord changes that squeal and bounce like tightly-wrapped coils. Nice stuff. DF

Les Savy Fav "3/5" (the Self-Starter Foundation) CD-I've heard a lot about this band lately and I was quite interested when I got this release in the mail. However, I did not get a press sheet with the CD, so I'm not really sure what the details are with this band. As near as I can tell they're either 1) French and they sing in English, or 2) they're American and they sing with French accents. It might seem like the latter would obviously be the right one, but I'm not so sure. Anyway, the music is really cool. I guess a good way to describe it would be Nation of Ulysses meets the Van Pelt, if you can see that one. Overall, I really like this. It has that DC sound with a cool melodichaos vibe (hey wait, is melodichaos a real style of music?). Fans of Dischord or Desoto stuff will dig this much. Oh yeah, and just in case they really are French, blowing up nuclear bombs in the South Pacific really isn't cool, so just stop now. RS

Limp "Guitarded" (Honest Don's) CD- I've been expecting a new Limp release for a while and it's finally here. Hoo-ray. I first heard this band of exmembers of Screw 32 and the Dance Hall Crashers a few years ago when I saw them with the Suicide Machines. After buying their record, "Pop & Disorderfy," I became an instant fan, marvelling at their ability to combine incredible vocal harmonies with some of the best pop cum skate-punk on this side of the Golden Gate Bridge. So now I finally have their new record and I'm thinkin, where are the poppy hooks and slippery melodies I like so much. This record is less catchy, less interesting record than their last—it almost sounds as if the mighty Limp are going a bit... well... limp, RS

Lynx (Sampson) CDep- Every once in a while I get a CD to review that I think this is pretty cool, but not cool enough that it's worth the money of making it. This tends to be mostly indie-rock CDs without vocals and with uninspiring, wandering melodies. This is one of them. RS

The Man I Fell in Love With "Dis Yourself" (Keystone-Ember) CDEP. It's not every day you hear a band with a dangling preposition in their name, but I guess there's a first for everything. Onwards to the music. The Man I Fell Love with play mid-tempo emo along the lines of Jejune... and I like it except for two things: 1) the recording quality is really terrible. Er... I can't tell if the quality is rough on purpose to give it that crude feeling, or if it was just recorded badly. 2) the mix-levels are pretty bad. The bass is very over-

powering and the drums often get slighted because of this. Also, I can barely hear the singer (a soniforous male-that-sounds-like-a-female voice) to the point where sometimes I'm not sure if he's singing or not. Overall, I think that this music has a great deal of potential and it makes for a soothing, interesting listen. So, I'm going to wait eagerly for subsequent releases, but this one does not do it for me. Oh yeah, the tactfully placed Joan of Arc-esque programming makes a really cool background for the real instruments. RS

Dan's Top 3

Marine Research (Where It's At Is Where You Are) 7"- I've just listened to this 7" three times in a row and I enjoyed it more every time. If you know how ridiculously short my attention span can be, you'll interpret that as praise of the highest degree. Marine Research features former members of Heavenly, but that's not the point; if I heard this without being given any background on the pre-history of the band, I'd still love it, because sweet, fun, pop like this is really hard to come by these days. I'm under the impression that this 7" is somewhat hard to find in the United States. and I really hope I'm wrong, because the Aside, "Queen B." is close to perfect. Swirly. fun pop punctuated by what sounds like a xylophone and washed over with wah-wah guitars. It sounds like it wouldn't work, but it does. As a matter of fact, it really works. I'll be first in line when the Marine Research CD comes out. DF

The McVeighs "Tear the Cities Down" (the McVeighs) CD- The drummer for this band must have robotic arms, because this stuff is fast. So fast that, to say the least, it doesn't allow for much musical variety. These guys actually remind me a lot of A.C., particularly in terms of song titles; among the 36 songs on this CD, you will find songs such as "Old People Should Die," "Perry Farrell is a Yuppy" [sic], "Fuckity-Fuck," "Pants R for the Weak," and my personal favorite, "Go Suck G.G. Allin's Dead Dick You Raccoon-fucking Slimecheese." Music the whole family can enjoy.

The Milwaukees "Sunset and Sunrise" CD-Wow, this is one of the cheesiest bands I have ever heard in my entire life. It's like the Goo-Goo Dolls meet Mathew Sweet. I hate this. Word of advice to band: accoustic guitar intros should never be used unless it is absolutely sure that they are there as tongue-in-cheek humor, like in glam-rock or metal. This is the sappiest band in the world. New Jersey should be ashamed. RS

The Monsignors "Are You There God? It's us, the Monsignors" (Harmless) CD- Somewhere between the realms of punk and ska lies this goofy group of misfits from Chicago. The ska parts on this Judy Blume parody CD remind me a bit of the Blue Meanies but less thrashy, but there are also a number of straight-forward punk songs sans homs. It might have been nice if the Monsignors had carried the concept for their album through to its logical conclusion, but oh well. This is decent. DF

The Mooney Suzuki "Taking Me Apart" (Self-Starter Foundation) 7"- This band is a little bit off the beaten path, but I love this record. The Mooney Suzuki sound a little bit like Pavement, but they incorporate enough divergent musical ideas to make them unique. All three songs here are fastpaced (with "Lookout!" being the heaviest), and the singer has the type of melodic, sardonic voice that fits perfectly with the instrumentals. He breaks into falsetto a la Pavement's "Cut Your Hair" on not one but two songs. The title track, "Taking Me Apart," is one of the best songs I've heard from any band in a long time. Check out the lyrics: "You're taking me apart/with your cold and ruthless heart/I'm into rock and roll/you're into mind control/you're Calvin Klein and I'm K-Mart." Slacker-pop never sounded so good: Highly recommended. DF

M-16 (Mother West) CD- After first listening to M-16's self-titled EP I was, I'm not ashamed to say, a tad confused. Of course, like all hardcore fans I'm quite used to unintelligible lyrics, but I thought that this band had taken the phenomenon to a whole different level. Then I realized that the lyrics were entirely in spanish. And everything became clear. On that note, I should share my thoughts on this metal-core trio from the Dominican Republic (via the South Bronx). I liked the CD. It put me in a good mood, reminded me of the days when I used to listen to Pantera, Sepultura, and Machinehead on the local college metal station. That is not to say that M-16 is a carbon copy of any of these acts, but they do have a mainstream hardcore metal feel to them. All in all, I thought the disc was worth a second listen — there are some catchy dance beats—but I'll have to take out my spanish dictionary in the future. 666

The Nerve Agents (Revelation) CD-I was never really into East Bay Hardcore. I always though that if the Bay Area had anything to offer in the way of punk or punk related music it was pop-punk. So now aet this CD from former members of Redemption 87. Goodfellas, and Model American and I have a few thoughts: 1)this band has been listening to way too much Gorilla Biscuits. 2) No matter what the guys in AFI say I never thought that Redemption 87 or Goodfellas were very good bands. 3)I really miss the days when hardcore meant something in pushing the boundaries of originality and aggression. Now it seems I hear the same Youth of Today/7 Seconds/ Gorilla Biscuits rip-offs like this over and over again. To be honest, this band doesn't deserve too harsh a review, 'cause they're pretty good, but hey guys... been there, done that. RS

Nobodys "Generation XXX" (Hopeless) CD- I've listened to this disc a few times now and I really tried to hate it. I did, I swear. I mean c'mon, any band that puts 25 Queers-esque tunes on one CD with names like "Fat Hookers," "Tania got a Tit Job," and the obvious "I Really like Girls" just has to be a bunch of sexist losers who couldn't get over that glam-rock sexual frustration from the '80s, right? But all truth told, these 25 songs are catchy and funny at the very least. I know it might not be politically correct to sing along to "Rock 'n Roll Bitch" but I have to admit that this had me bobbing my head. P.S. Ani Difranco fans need not apply, 'cause this is the definitive band of a patriarchal society. RS

No Innocent Victim (Victory) CD- Hmmm, maybe I counted Victory out of the game too early. No Innocent Victim, despite having a totally stupid name, is pretty good in a tough guy way. Forgive me for using a bad analogy, but this sounds like a mix between Integrity and Strife (two great tastes that go well together). I know what you want to hear, though: this stuff would get every tough guy in the house swinging and kicking. Me, I'll stick down front and keep me teeth, thanks. A good CD; I just wish Victory had included a lyrics sheet with the promo.... JM

No Motiv "...and the Sadness Prevails" (Vagrant) CD- Other than the cheesey album title, this is another solid release from Vagrant. No Motiv is one of those bands that is taking a tired SoCal punk scene and turning it into something original again with bursts of melody and sincerity. I guess a close comparison would be Ten Foot Pole (especially in the vocals), but I also hear a little bit of Sensefield in there, if you can believe that. I see a bright future for No Motiv, 'cause at their best they're right up there with the best punk bands in the county right now, and at their worst they're still pretty good. RS

NovaSonic Down Hyper Space "Embracing Magnetics" (AudioInformationPhenomena) CD-This is very beautiful, spacey rock that immediately brings to mind Spiritualized. The songs are laden with strange effects layered over mellow drumbeals, although from time to time they growing into very rocking tunes that sound a bit like the Flaming Lips. This is great music to space out to on a lazy Friday afternoon. DF

One King Down "God Loves Man Kills" (Equal Vision) CD- With their third CD in five years, and their third singer in that same period, One King Down refuses to fall into a stylistic rul. The Albany five-piece still displays the intensity that we heard on the "Jawbreaker" EP of 1994 and every release since then. A lot of things have changed since that tape — the band's production is better, their grooves tighter, and their increasingly metal edge more prominent. Those familiar with OKD's second CD, and first Equal Vision release. "Bloodlust Revence." will definitely recognize the band, but may be surprised. The group has moved further into the realm of metal; the chords are less chunky and the solo guitar is featured more, and Jon Peters' vocals are angrier and more distorted than Rob Fusco's were. In fact, the sound of the matured One King Down on this CD reminded this listener of Harvest, that fantastic midwestern hardcore band. All in all, this is an excellent CD. Although longtime fans may be disturbed by the group's ever-changing sound, most should respect One King Down for being a dynamic band, always trying to fine-tune and perfect itself.

Panthro U.K. United 13 "Sound Of A Gun" (No Idea) CD- Nah. This just isn't that good. Boring emotional hardcore with boring lyrics with a bad boring name, am I making my point? OK, in the defense of a band that could probably beat me up. this isn't horrible. There, I said it, happy? Get this if you're collecting all the bands that sound like this

(there's about fifty, don't be the last one on the block with a complete set). These guys need to get some platform shoes, grab a drum machine, and change their name to the Spice Girls, because anything would be better than this. JM

Piecemeal "Somewhere Between Crucifiction and Resurrection Lies Redemption" (Wonderdrug) CD- Some CDs just leave you with a bad laste in your mouth, and this is one of them. I wanted to drink gallons of thick soy milk, coating my tongue and teeth, then brush the shir out of my mouth, ridding myself of this experience. Oh yeah, this was, supposed to be about music. Boring heavy metal/hardcore that thinks that being straight edge and vegan will sell a few albums. Their bio says that they are not elitists or fascists. Yeah, they've got good politics, but they sure are not good. Look elsewhere for enlightenment, it's not here. JM

Pop Unknown "Summer season kills" (Deep Elm) CD- Pop Unknown is one of the newest bands to come out of the city of Austin, forming out of members of other Austin-based bands Mineral and Feed Lucy. Their music is as deep as the heart of Tewas, sending the listener through a creamy emo-pop soundworld. Their music reminds me of a more subdued Jejune with a little hint of Weezer added in, Pop Unknown has created a dynamic first EP that rocks out at times, but also remains content enough to be sleepy making the CD really good to just relax to. JS

Poster Children "New World Record" (SpinArt)
CD- The first song on this CD is a pretty decent, upbeat gern with vocals that for some reason remind me
of Buttsteak. But the rest of the songs are aggressively medicore, and as good as the first song is, it's
not good enough to legitimize buying the entire CD.
The Poster Children play upbeat, poppy, sort of radiotriendly music that's pretty forgettable. I could do
without them. DF

Propagandhi "Where Quantity is Job #1" (G-7 Welcoming Committee) CD- There's usually a reason why B-sides are B-sides. And there's usually a reason why outlakes are taken out to begin with. And there's gefinitely a reason why more often than not live albums are more dead than they are living. So what do you get when you combine B-sides, outlakes, and live tracks? You get this disposable thirtysomething track record from Canada's reigning political punks, Propagandhi. I am an unabashed fan of the band- I consider their masterpiece "Less Talk, More Rock," which resounds with lyrical genius and

brilliant stop-on-a-dime guitar playing, to be one of the greatest punk records of all time. So this CD, in comparison, seems quite weak. There are slightly different versions of tracks from the band's earlier releases, some live songs, a couple singles recorded for compilations and so on, but although there are enough good songs here to prevent this from being a hardcore flop, I would encourage anyone but the most dedicated Propagandhi fan to wait for the next new album. This is definitely a hand that improves as it ages, so who wants to hear their old stuff? To their credit, the band does give a warning on the cover: "This CD contains... painful and embarrassing crap. Not new Crap. Proceed with caution." There you

Quincy Punx "Nutso Smasho" (Recess) CD-I remember going to punk shows in Berkely like 5 years ago and seeing all those gutter punks who invevitably made a perfectly sedate crowd seem utterly debaucherous. Looking back on those punks-- who always seemed to be in the Haight/Ashbury the next day panhandling-- they always had a Quincy Punx patch on their leater jacket (right next to the Crass pin). So, years later I hear the newest Quincy Punx record and am immediately struck by their constant references to drinking beer all day long mixed in with Fear-esque punk played at breakneck speed. I am not impressed by "fucking shit up" or embarassing punk rock. RS

Rainer Maria "Look Now Look Again" (Polyvinyl) CD- Matt is going to hate me for saving this, but I'm not as into this record as I was into RM's first LP, "Past Worn Searching." Maybe, it's that the music tends to be a bit less dynamic, a bit slower on the whole, and a less memorable. However, I definitely see RM maturing as a rock band- and the emo sound that made "Past Wom Searching" such a great record is still there. There are the obvious hits on this record, like the passionate "Planetary" or the rocking "Breakfast of Champions," but overall I find that RM's previous work stayed with the listener long after the stereo had been turned off, which this record just does not do. Another main reason Hike "Past Worn Searching" more is because on that record the dual male/female vocals are emphasized far more, while on this record Caithlin's vocals seem to be the main focus. Overall this is good, but I simply prefer previous work. RS

Roads to Space Travel (DeSoto) 7"- Here's a little something different from DeSoto. Side A is upbeat pop with a hint of noise, and it's not half bad. Side B, however, is a new-wave art rock drone that doesn't really go anywhere. Guitar trickery and garbled vocals not withstanding, it's not particularly fun to listen to, and that, in my book, is what makes a song good. DF

The Rock*a*Teens "Could've Just Died" (Kill Rock Stars) 7"-I'm not sure if I should be reviewing this, because it's the January installment of the Kill Rock Stars "Mailorder Freak Singles Club" so I'm not sure how widely available it is if you're not part of the club. On the other hand, I did pick it up in the new release bin at a record store, so I figure there must be at least a couple copies floating around out there. And that's a good thing, too, because this one is quite a catch. I've always had a hard time pigeonholing the

Tommie-Ann's Top Ten

- 1) Being Gay
- 2) The Lunachicks
- 3) Meditating
- 4) Positive World Domination
- 5) Truth or Dare (Madonna's documentary, not the 7th grade game.)
- 6) Random road trips for no reason
- 7) My friends (Because they make me laugh)
- 8) Any Diner, any City
- 9) Tattoos, Piercings and Hair Dye
- 10) Coffee, Coffee, Coffee Along with Cigarettes, Cigarettes,
- Cigarettes.

Pablo's Top Ten (PRA)

- 10) William S. Burroughs "Dead City Radio"
- 9) Any cuddly (yet edgy) pop group with a girl singer whose voice moves me to love again (e.g. The Sundays)
- 8) The Spice Girls "Spice World"
- 7) All the songs stuck in my head
- 6) Sacralicious
- 5) Mix tape with Hickey, American Steel, and Nirvana
- 4) Modest Mouse "The Lonesome Crowded West"
- 3) Hickey/VGS split 7"
- 2) Bravo Profiles "Bjork"
- 1) Bjork "Homogenic"

Track Attack

Rock*a*Teens, mostly because they're one of those bands that truly does resist pigeonholing. There are so many diverse elements in the music that it's hard to single out just one. Side A is the slower song, whereas side B is more rocking and more reverb-drenched. This isn't the best the Rock'a*Teens have ever done but it definitely merits purchase if you can get your hands on it. **DF**

Rodent/The Incorrect (8th Dimension) 7"-Pretty generic punk rock from Virginia, along the lines of most of the other high school punk bands you've heard. Still, it's not bad compared to a lot of the stuff I get for review. If I had to choose between the two bands on this split, I'd say that Rodent was a little better. DF

Roots of Orchis "...When the Mosquito Stung the Crocodile" (Slowdance) CD- This is interesting. Purely instrumental music along the lines of newer 3 Mile Pilot, if 3 Mile Pilot didn't have vocals and was a bit faster. I don't really know what to say about this band other than that they're pretty good chill-out music, but other than that this really doesn't do much for me. RS

Sam Prekop (Troubleman) CD-1 want to say that this is the best album of 1999 this early in the year, but Ross convinced me to not be so rash. Needless to say Sam Prekop (the vocalist and guitarist from the Sea and the Cake) has written the best album that I have heard in a really long time. I like the Sea and Cake, but Prekop has achieved something else on this album. At times the music is reminiscent of Stereolab and bands like Tortoise and the Sea and Cake. And all of the other times, it just sounds unique and awesome. This is the best album to listen to while chilling in your Soho flat and drinking cocktails. If you can't afford that, then go buy a forty and just lounge around to it anyway. Anyone can appreciate the talented songwriting and intricacies that Prekop and friends have created. This is experimentalelectronic-lounge-jazz at it's absolute best. JS

Screeching Weasel (Liberation/V.M.L.) CD-This is a repressing of Screeching Weasel's very first record (that's right, kids, this one even came before "BoogadaBoogada") along with a dozen bonus tracks from early demos that the band recorded, and as Ben Weasel rather candidly admits in his liner notes, it's pretty damn bad. But although this recording could never claim to be equally good as Screeching Weasel's newer stuff, if you listen hard enough you can actually hear the rudimentary seeds that were to eventually grow into the modern Screeching Weasel that we know and love (or, in some cases, know and hate). There's plenty of run-of-the-mill, Circle Jerksinfluenced political punk songs with insipid lyrics, but poppier songs like "Murder in the Brady House" provide some clues as to how the band would sound later in their career. Ben may sound like Jello Biafra in "March of the Lawnmowers." and "Clean-Cut Asshole" may be lyrically worthless, and the picture of the band on the inside cover seems to have a particularly high mullet to non-mullet ratio, but this is still a slice of musical history that's worth owning. DF

Seaweed "Actions and Indications" (Merge)
CD-Looks like Seaweed's major label stint is

over. Usually that means one of two things: either the band feels like the label isn't giving them enough creative control or is otherwise dicking them

over, and therefore they leave, or, more often, the label decides they aren't pleased with the band (translation: they aren't selling enough copies to be profitable) and dumps them like a hot potato. This isn't meant to be a value judgment of Seaweed's music. but I'm guessing that in their case it was the latter. So does being on a smaller label allow Seaweed's grungy post-punk melodies to flourish again like they did while the band was on Sub Pop? Yes and no. There's nothing new here; Seaweed's sound has remained rather consistent throughout their tenyear career, it's just proven to be more effective on certain levels than it has on others. If anything, this album is a bit weaker than their earlier efforts, but it's still a step up from their aggressively mediocre release on Hollywood. Decent, but if you're going to pick up a Seaweed album, I would recommend "Four" instead of this one, which is a bit too grungy and alterna-rocky for its own good. DF

Sean Na Na "...and His Baby Blue" (Polyvinyl) CDep- Wow, I find it really hard to believe that the singer of this band is the same Sean Tillmann as the singer of Calvin Krime, but I'll suspend my disbelief because I'm an openminded type of guy. There are only three songs here, but they re intriguing and pretty enough to whet my appetite for a longer album. Sean Na Na play indie rock that isn't acoustic, but has an acoustic feel nonetheless, with split male/female vocals and haunting keyboards floating through the background. This doesn't blow me away but I like it. DF

Shake Ray Turbine "The Sauce of Solution" (File-13) CD- I've been putting off doing this review for some time 'cause I absolutely have no idea how to describe Shake Ray Turbine. I mean maybe to an inferior, less intent-on-being-precise reviewer a comparison for this band would be easy. Let's see what we can do: take some Braid, a bit of Garden Variety, and a dash of Frodus and I think you're coming slightly within the general vacinity of Shake Ray Turbine. But, after the mandatory ten listens— which any adequate reviewer would undertake—I think I can just summarize this band by saying they rook and I cannot wait to see them live... if they ever decide to come to Siberia (i.e. Ithaca). RS

Sheilbound (City of Romance) 7"-I've never heard of this Cleveland band before now, but I like what I'm hearing. Sheilbound (anybody know what that means? I guess I'll have to file it alongside Peterbuilt and Bedford) play emo that reminds me a whole lot of early Braid. The B side, "Degrees and Falling," is significantly better than the A side, even though it probably wouldn't hurt if it were a minute or so shorter. Sheilbound latches onto a really good musical idea in the beginning of the song, but by the end it's starting to wear thin. This once again proves my theory: there is no need for long songs unless there is something specific about the song, some new musical idea or melodic texturing, that merits lengthening it. Still, this is a good 7". I played it on my radio show and someone called up and said he liked it, and as we all know, the public is never

The Shyness Clinic "Sea of Redlights" (Espo) CD- First off, that is a really cheesey name. It just screams, 'I am emo, hear me be sensitive.' Luckily for this band, they have the kind of music which is aptly described in their name. Mid-tempo, soft emo along the lines of Jejune meets Mineral, but not as dynamic as either band. However, TSC use some quirky melodies and some beautiful ones at that which make this CD worth a listen. I mean, I wouldn't run to the store to buy this, but if they were impres-

sive live then I would give this a go. RS

Ross' Top 3 Records

Sick of it All "Call to Arms" (Fat Wreck) CD- The original NYHC boys are back, this time leaving the major label world that so ill-suited them. So what if they're on a label most well known for Bay Area skate-punk. This album is also a departure from the more metal sound that characterized their earlier stuff with a strong attempt at grade-A, one-hundred-percent hardcore. This album is nothing less than overdue. Rocking drum beats, combined with furious palm-muted guitars make this album catchy, anthemic, and inspirational. It's good to see these guys back again in top form. RS

The Sixty-Five Film Show "Demo" Cassette- I hate to use a press sheet as the basis for review but this band's tear sheet is truly unique. According to this Virginia outfit, "they will jump on each bandwagon just to please 'the kids." However, I really think they should stay right where they are, 'cause when the Sixty-Five Film Show is on... they're really on. At times I hear a lot of Getup Kids-- with the belted vocals, and upbeat instrumentation-- and at others I hear Texas is the Reason or something a little harder than the Getup Kids but still retaining the memory. I would definitely write the boys and order this demo, 'cause with a little bit more musical maturity and some better recording this band could be huge. This is great! (4558 Marlwood Way VA. Beach, VA 23462) RS

Skarhead "Kings at Crime" (Victory) CD- Remember how in third grade there would always be that kid who dared you to put ketchup in your milk and drink it? Well, the flavor that milk left in your mouth was worlds better than this CD. This is the worst hardcore I've ever heard, and I think Victory should be ashamed for putting this out. No hardcore band should ever use the word "niggaz" in a song. I am offended that any band would ever call themselves hardcore, and sing a chorus like "D-O-G/G-O-D." Yes, they actually yell those letters on the song "Dogs of War." Do Not Buy This. RS

Spoon "Anticipation" (Mag Wheel) 7". Mag Wheel seems to have a knack for picking up pretty good bands shortly after they we released something on a bigger label. It's sort of the same strategy that the Florida Marlins used when they were just starting out, if you think about it. And look where are the Marlins are now! Not too long ago, Spoon released an album called "A Series of Sneaks" to critical acclaim, so I'm not sure if this is a step up or a step down for them, but no matter. Two songs on this 7", both vaguely reminiscent of the Pixies. Pretty decent but not great. DF

Squatweiler "Horsepower" (Spin Art) CD-1 reviewed this band's previous album in issue 2 and I honestly haven't listened to it since then. But, from what I can remember this album is a continuation of that record. After reading the press sheet it seems that Squatweiler is the most accomplished band you've never heard of. It's '70s hard rock mixed with '90s melodies and dynamics. Mostly female fronted vocals which is pretty cool—this sounds like something that could possibly make it to the

radio were it a bit catchier and more slick.
I said it once and I'll say it again, this is very compatent rock and roll but it's not really my thing. RS

The Starlight Desperation "Show You What a Baby Won't" (Gold Standard Laboratories) CD-I had seen this band a few times in the past and wasn't terribly ino them. They were definitely riding the wave of punk bands returning to a more rock n' roll sound but I didn't think they were doing all that much with it. Surprisingly enough this album is really quite tight and definitely a decent listen for anyone who is into stuff like the Stooges, Roxy Music, Gang of Four and other rock bands of the past. LS

Sterling Silver (Slowdance) 7". Why can't I ever get a record that both looks good and sounds good? Seems like most of the time it's one or the other, but not both. Sterling Silver may have a rather mediocre sound, but wow is this a good looking 7". I'd almost suggest buying it just for the innovative packaging. The record is like a book, with cardboard backing and a shiny silver cover. Emo all the way, baby. The music is pretty average, slow-to-midtempo indierock type stuff, though. DF

Still Life "Slow Children..." (Rhetoric) CD-This is a reissue of some early nineties Still Life tunes (Gosh, it seems that the only good records in this issue are the old ones).. If anything this music is just as relavant and passionate today is it was back then. Songs like "Sometimes" or "Outside Looking In" are melodic enough to appeal to the most sissy of emokids and driving enough to make the most ardent hardcore kid scream. For those newcomers to Still Life, I definitely hear similarities to the early nineties DC bands like Ashes in this band's emo-core sound. I'm usually not into reissues but this is definitely one to search for. This is fantastic. RS

Strife "Truth Through Defiance" (Victory) CD- Strife is one of those bands that always gets out of my seat and makes me go crazy. This CD is no exception, I'm singing along as we speak. On this one, you get five new songs, then a bunch of live or demo recordings (the insert is not really clear as to which). The new songs are good to awesome, and the live songs' demos are incredible (complete with pre-song band chatter). This is a great place for people looking to get into this band to start, and the new songs should entice old fans. It's too bad they broke up, they put on a fun show. JM

The Strike "" (Victory) CD- Remember that Earth Crisis song with the Harmonica on it? I don't think there was one actually, but it would be really wierd if there were one. The point I'm trying to make is that Victory Records, a label traditionally-- although not recently-- known for their balls-to-the-wall hardcore bands has lately been branching out into unexplored territories for the label, like ska, rockabilly, and pop-core. This seems to be Victory's first legitimate attempt (Baby Gopal doesn't count) at a pop-punk record. The Strike play upbeat punk along the lines of the Jam. It's okay-- albeit the recording quality isn't up the usual Victory standard-- for a pop-punk record. I could easily see Lookout! making a pretty penny off this band, but Victory? Well, I guess if Victory wants to venture into the land of overdriven-guitars, mixed in

with organs, harmonicas, and homs, then we'll just have to get used to it. However, why start their pop-punk crusade with ordinary bands like this? RS

Subpoena The Past "This Year's Eclipse" (GSL) CDep - What the hell is this?! I have been getting some strange CDs this time around, but this one takes the cake. Since when did industrial bands start sending their CDs to Law of Inertia? Alas, a drum machine and a synthesizer do not always make a good album. It's unsettling at first, then the lack of vocals on most tracks begins to bore me. Synthesizers went out in the 80's, but I guess these guys are not checking their calendars. Yawn. JM

Swingin' Utters "Sounds Wrong" (Fat Wreck Chords) CDep-I've owned the original pressing of this record for a year or two now, but I'm delighted to see it get re-released by Fat Wreck Chords, because this is, hands down, the best recording the Swingin' Utters have ever done, and that's saying a lot. Purists may criticize this San Francisco-based quintet for not being a true oi band, but they're missing the point entirely. The Swingin' Utters are truly talented streetpunk soundsmiths, and these five songs should be enough to convert anybody. Total fucking punk rock. DF

Tarot Bolero (Ace Fu) CD-Ok, so I thought it was kinda cool when the Make-Up decided to revive soul and I was even pretty into Dub Narcotic Sounds Systems attempt at dub but this is just too much. However cool getting back into forgotten styles of music has become there is no way I can honestly say I want to hear a bunch of DC hipsters who used to be in such rad bands as Antioch Arrow and Slant 6 singing cabaret music. Yeah, vaudeville tunes aren't exactly blowing up the college charts these days, but maybe there is a reason for this. Nuff' said.

Taxicab Samurais "Five Miles to Newark" (Ska Source) CD- For some people, punk rock and how it is associated with New Jersey conjures up images of the Bouncing Souls or Jersey Beat Fanzine. But to me, New Jersey is a land of toxic waste and up-and-coming ska bands. Now, everyone who's ever read this zine knows that ever since Reel Big Fish and Goldfinger hit the big time I have not liked ska. However, NJ bands like the Taxicab Samurais, Catch 22, and One Cool Guy are making ska almost a credible term again. I hear a lot of SoCal sounds like Out of Order (the ska-core outfit, not the mediocre Victory hardcore band) mixed in with some more eastern sounds like those of Less than Jake. I liked this a lot... well, as much as I can like a ska band in 1999. They rock live, so catch them if you can.

Ten Foot Pole "Insider" (Epitaph) CD- I first got into all those staple Epitaph bands that were a requisite for every early '90s punk kid in California. You know: Pennywise, NOFX, Bad Religion, etc. But for some reason I always disregarded Ten Foot Pole. saw them a few times and didn't really pay attention, and their records never really interested me. So when I got this CD in the mail I decided not to give it away to someone else to review and do it myself. Let me tell you I am pleasently surprised. Aside from the tedious-sounding guitar-distortion (which was probably run through one of these cheesey metal-zone Boss pedals), TFP has a sense of melody and songmanship not often found in SoCal punk. Their brand of skate-punk is sincere enough to interest me and songs like "This is but a Test" are anthemic enough to make me want to check out their earlier stuff. I promise to give Epitaph a second chance from now on. RS

The Third Degree (Indecision/Finn)

CDep- It seems like Indecision either puts out some of the best hardcore in the world, or completely forgettable music. This happens to be the latter. The Third Degree out of Huntington Beach, CA play hardcore that has two speeds and two volumes only: really fast/painfullyslow, and really loud/painfully soft. The second and the fifth songs seemed to drag on forever, and in my boredom I fell asleep and... drooled on my keyboard. Plus the main riff on the first song sounds like the guitar part to "Running Down a Dream" my Tom Petty. RS

Throwdown (Indecision) CD- Throwdown is a band from the burgeoning SoCal hardcore scene that has Keith of Adamantium on vocals (my, that boy is talented). It's funny, the press sheet claims that this is melodic hardcore, but I think that's a pipe-dream, 'cause there is nothing melodic about this music. The instrumental part of Throwdown is brutal hardcore along the lines of Deadguy or even Hatebreed-- but it's better than both those bands. Overall I like this disc a lot: the lyrics are positive, with an emphasis on straight edge (the song "Don't Lost Sight" is an sXe anthem for 1999), the music is driving and ferocious. My only complaint is that this sounds like the type of band Victory puts out on a regular basis. In other words, there is nothing new here. But, if you're into a lot of the harder stuff that Victory puts out then you might want to pick this up. RS

Tugboat Annie "Separation Songs" (Big Top) CDep-Five tunes here from the ever-improving Tugboat Annie, who here hone their poppy indie rock sound to a fine point. At times these songs, which all loosely deal in one way or another with life on the road, sound a bit too polished and radio-friendly for their own good. The art on the back cover looks suspiciously like the new Unwound record, but the comparisons stop there; Tugboat Annie doesn't thrive on discordant chords and tense dynamics but rather on a more subtle, emotional sound that doesn't punch you in the face as much as it wraps around your ears. I'd prefer a slightly more rough-edged production overall but these songs are nonetheless beautiful. DF

Turmoil "The Process Of" (Century Media) CD-My only qualm with this band is that the lead singer kind of ditched on me when I saw them in Syracuse a little while ago, I mean, I know I'm a dork, but I don't need it blasted out to all these tough guys and grrds... Anyway, this disc is awesome. Brutal music who can't choose between hardcore and metal, with noisy tendencies just to spice things up. Turmoil started out with an incredible debut disc and have got better with every subsequent release. This music makes me sweat; it's that good. So go buy this CD, and if Turmoil comes to your town, go see them, they are intense live (even if they have shattered my self esteem and confidence forever, oh, woe is me). JM

Urban Legends (Audio Information Phenomena CD- Wow, where did this come from? This is one of the better discs in an issue with few superstars. Hailing from Portland, OR,, the Urban Legends are the brain child of Hutch Harris who also plays in Haelah. This disc is a nine song mix of minimalist pop with each song clocking in under two minutes. The music here is poppy... so poppy my head is bobbing even as I write this review. This might be a hard find, but it is definitely worth it. RS

The Usuals (No Idea) CD-Aside from the fact that this band has a large tendancy to rush and for the obvious strike of ska against them, they're not bad. Even I had to bob my head to this. Fast ska which sounds like the Scofflaws meet Hepcat. This female fronted band has a very jazzy feel to them, but honestly this kind of music bores the hell out of me. I feel like I've heard this same band a million times. RS

V/A "Bakamono Sampler Compilation One"

(Bakamono) CD-Bakamono, a Japanimation/ record store located in Denver, has pulled together a diverse roster of punk, hardcore, and ska bands for this sampler, which seems to serve the dual purpose of advertising both the store and the bands. With the exception of a handful of unreleased songs, most of the material here can be found elsewhere. But the songs are still good, and the artists are diverse enough (from the heavy punk of Dillinger Four to the polished ska of Jeffries Fan Club), to provide something new to most listeners. Particular gems include Abba cover "Take a Chance On Me" by the Gamits and the brilliant "Chanbara" by At the Drive In. As a CD that professes to be nothing but a promotional item, this certainly is well put-together. DF

V/A "Of Things to Come" (BYO) CD- I've heard Omette Coleman's "The Shape of Jazz to Come." which is a truly inovative and amazing work of art. I've also heard Refused's "The Shape of Punk to Come," which is a ground breaking album in its own rite. However, I have no idea what the title of this comp. is getting at. It's not often I hear prepositions used to begin titles, and I don't think it's something I'd like to get used to. Anyway, on to the music. This compilation acts as the soundtrack to a snowboarding video put out by a whole host of "megacorporations" such as Fresh Jive and Burton, A lot of the stuff here is older, like 1996. and all but one song can be found elsewhere. So, if you don't mind your comps being stuffed full of older, already-used material then this disc is first rate. We get solid songs from D4, Errortype11, Good Riddance, Hatebreed, The Bouncing Souls, the Swingin Utters, and H2O to name a few of the better-known bands. However, what makes this CD worth the buck-fifty it cost to send the disc to me was the Voodoo Glow Skulls' remix of "Ugly Stick" which is really cool. As I said before, if you don't mind a comp full of re-releases then this is some good punk for your chunk. RS

V/A "This Ain't Rocket Science" (Cheetah's) CD- This is a very mediocre comp. where only

about half the songs are originals. In fact, I've never even heard of many of these bands before, which, after listening to this compilation three times, is not surprising. Most of this stuff is garage, punk, or pop-punk. You get some Oi in the too. Bands like Nothing Receivers, Gob, American Steel, and Loose Change are the ers on this CD. So, if you're into those bands- and I'm sure there is someone out there that is-then pick up this sampler. But beware, 'cause United Blood, Billy Club. Accustomed to Nothing. The Generators. Anti-Domestix and others that just suck make up the filler on this

V/A "The Moment of Truth: the Emo Diaries, Chapter III" (Deep Elm) CD-Although I like a lot of the stuff that Deep Elm puts out, I've never really counted myself a fan of the Emo Diaries, smorgasbord emo compilations that the label has been putting out like clockwork for some time now. In the past they've certainly had some good songs, but I've found the overall quality to be pretty shoddy. The third installment, while still imperfect, is a big step up. I'm delighted to see a track from Planes Mistaken for Stars, who deserve the honor of "best emo band

that nobody has heard of but everybody ought to check out." If this song doesn't run the complete gamut of emotions, then I don't know what does. Starmarket, another band who is on the Deep Elm roster (many of the bands on these compilations aren't actually signed to the label), has an interesting song with particularly low-pitched vocals. There's also good stuff from Ultramagg and the Chase Theory. This compilation isn't perfect, but it's a step in the right direction. DF

V/A "Chapter VII: All Men are Liars" (Fat Possum/Epitaph) CD- Wow. First the Jeff Ott acoustic CD and now this. This ain't punk. kids. It ain't indie rock or ska or emo or hardcore, either. This is blues - deep-fried whiskeydrinkin' blues that bring to mind an old wooden rocking chair sitting on an old rickety porch in backwoods Alabama. It's surprising that this type of music is coming from a subsidiary of the label that puts out Bad Religion and Pennywise, but there you have it. And if your knowledge of blues doesn't go any further than Muddy Waters or B.B. King, then this should serve as a nice sampler for a genre of music that, admittedly, even your beloved reviewer is relatively unfamiliar with. There are a couple somewhat big names on this compilation, like R.L. Bumside, Fat Possum's self-proclaimed "big sell-out," or Bob Log III, which is the former front-man for the basement-blues outfit Doo Rag. There's a few slicker songs in the mix, like the the offering from 20 Miles, which features members of the Jon Spencer Blues Explosion, but most of the artists here are old men. And I mean old. As in 60, 70, 80 years old. These fellows may not be Leadbelly, but it can't be said that they haven't earned their stripes. And their blues are soulful, dirty, and from the heart. DF

V/A "Serial Killer Compilation" (Fearless) CD- A lot of horny guys out there are going to be disappointed when they buy this CD for the cover picture of two very hot women making out and then discover nothing but a list of bands on the inside. I'm pretty disappointed, too but

not because of that (I swear!). As this compilation of mostly West Coast style punk actually has a few very good songs. No Use For A Name have a surprisingly good tune here, and there are good songs from At the Drive-In, REO Speedealer, Fun Size, Bracket, and Hagfish (even if their song "California" mocks my dearly beloved home state). Plus 30 Foot Fall does a genius rendition of Radiohead's "Creep." Even though I maintain that "Creep" is one of the most beautiful songs ever written, I'll admit that it's been long overdue for a parody, and 30 Foot Fall is the right band for the job. So that's the good side; the bad side is that most of the songs here are very weak and forgettable. It's not really worth naming names; just trust me that most of the bands on this compilation sound exactly alike. And there's no naked babes! Booooooo! DF



one king dawn

V/A "Scratches & Needles: a Tribute to the Nils" (Mag Wheel) CD-I pride myself on possessing a rudimentary knowledge of musical history that

stretches back before the 90's, so it's always humbling to receive a tribute album paying

Track Attack

homage to a band that I'm completely unfamiliar with. Such is the case with this tribute to the Nils, a Canadian band from the mid-80's that was a musical contemporary of bands like

Husker Du and Soul Asylum. If they really have influenced current bands as much as their press sheet says they did, then I consider myself doubly ashamed for not having heard of them. But more importantly, reviewing a tribute album without any knowledge of the original music being covered is a bit like watching a parody movie with no knowledge of what is being parodied. Since I have nothing refer to, no watermark by which to judge whether these songs are being improved upon or massacred. I essentially have to judge the music as if it were completely original. And, viewed as original music, it certainly isn't bad at all. There is a mix of relative unknowns and better-known bands like Down By Law and Sinkhole, but music is good throughout - the songs are wistful at times but mostly fast, punky and melodic. The fact that almost every song on this album is good leads me to believe that it is the Nils themselves who deserve much of the credit for this tribute's quality. DF

V/A "Back to Donut!" (No Idea) CD- Figures! Every time I go out and buy a CD, it arrives in the mail for review the very next day, and I'm out a few dollars that I could have spent on something important such as, for example, real donuts. Or prewritten term papers. Or whatever. Thankfully this CD falls within the "sampler" category and therefore it only set me back a few bucks. No big deal, especially considering that you're getting 33 bands for your money. Not that all the bands are good; actually, I'm suprised by the number of not-so-hot bands that are on No

Idea, which is a label that I generally respect. Still, there's definitely some good stuff on here, ranging from emo (Clairmel, Hot Water Music) to hardcore (Grade, Left For Dead) to pop-punk (the Lexingtons) to the patented weirdness of bands like One Eye Open and Schlong. But the best song here is "Fast Song" by Jud Jud, who do a hilarious a capella sendup of every single SoCal skaterock band that has ever existed. This comp isn't uniformly good, but there's enough decent stuff to make it a worthwhile purchase.

V/A "Possessed to Skate" (Pessimiser/625) CD-This one's pretty crazy. Seven hardcore bands doing songs about skateboarding... how could you go wrong with this? Charles Bronson open the album up with seven insanely fast hardcore songs that are over before you know it. California grindcore kings Spazz follow them up with another six songs (I think my favorite is "Skatin" and Satan Go Hand in Hoof"). I'm a bit weirded out by Asshole Parade, who seem to mix skateboarding and religious imagery in equal measure, but the Pretentious

> next and (I'm assuming) bear no relation to Asshole Parade, pick things up again. The music here

verges on the "power violence" genre that got so big in the South Bay Area a few years ago, and as a whole it's way way way more hardcore than what I usually listen to, but c'mon. Skating and grindcore? It's like peanut butter and jelly if you ask me. A bunch of cool skating samples round this out. If you like your kickflips hard and heavy this is the album for

V/A "Death to False Metal" (Probe) CD- Punk bands (Fuckface, Hickey, Schlong, Rudiments) doing 80's metal covers (Motley Crue, Venom, Dio, Metallica). Pretty Fuckin' Rad, Duuude! When Satan's rockin' don't come a knockin'. PRA

V/A "SPAM Records Sampler" (Spam) CD- As with all comps, this CD has it's good and bad moments. It is an eclectic mix of music ranging from the folk/punk/comedy stylings of Bobbie Joe Ebola and the Children MacNuggits to the snotty East Bay Punk of Subincision. It also features the Hope Bombs, Astrolloyd, Your Mother, and a few others. The highlight has got to be "Hermie Halpert" by Bobbie Joe...(a song about a fish with tourettes). Buy this for the material not available elsewhere (Bobbie Joe...), but if that's not enough incentive then just see the bands

V/A "Wankin' In The Pit" (Surburban Home) CD-Everyone please raise their right hand and repeat after me... "I promise not to make another bad punk comp. I know that if Jason hears another punk comp, he'll lose it. If I ever consider playing bad punk rock, I will cut off all my limbs and become a monk and move to the Alps." Oh yeah, this CD has bands from both Japan and America. It has bands like NOFX. Snuff, Chixdiggit, and Strung Out, blah, blah, blah. I need a shower. JM

> "Wood Panel Pacer Wagon With Mags" (Too Many Records) LP+7"-100 Bands: 76 on the LP and 24 on the 7". A 32 page booklet with info on each band and song. The only rule is: songs must be 30-60 seconds long. Practically all the songs rock you hard. It'd be impossible to name all the styles, but some bands are: Blanks 77, Your Mother, AAA, Krupted Peasant Farmerz, Black Fork, Apeface, J Church, etc. This is the max band for vour buck. PRA

> V/A "Post Marked Stamps" (Tree) CD- This is a wonderful compilation album and a must-own for anybody who professes to be a fan of good emo music. After hearing this CD, I have a newfound respect for Tree's owner. Ken Shipley, who seems to have completely dedicated his life to this project, which originally consisted of nine beautifully designed split singles featuring bands like Ida, A Minor Forest, and Rainer Maria singing songs about longdistance love. Although a CD can't hope to match the inherent visual beauty of a well-packaged 7", Ken does his darndest anyway, making a CD that is as nice to look at as it is to listen to. Excellent songs from the Get Up Kids, Braid, Jen Wood, Very Secretary, and Rainer Maria, as well as a beautiful (but too short) piece from Cerberus Shoal, who I had never heard

of before. If I were to look hard, I could find some flaws on this compilation, such as the A Minor Forest

song, which I can't help but skip over every time Histen to the CD (and I consider myself a fan of the band, too). But overall, this is head and shoulders better than 90% of the compilations we get for review. Recommended DF

V/A "Only the Strong" (Victory) CD-I am wary of any compilation with the name "Only the Strong." Why devote a compilation to a style of music that only "strong," or by implication "tough" people can listen to? I never thought those sissy emo kids with their shag haircuts were cool either, but this is ridiculous. The music and the conotation of the name bring to mind a bunch of kids in Utah beating the shit out of some poor punk kid, simply because he/she's smoking a cigarette, and by proxy, is not strong. Just in case you are one of those people who revels in ass-kicking and relates to the Alpha Beta fratemity, in Revenge of the Nerds, as opposed to the Lamda Lamda Lamda frat-who were actually the cool ones in said movie-- and you care what the music sounds like, well it's a lot of growling and screaming, combined with blazing drums and lots of gratuitous palmmuting. In other words, there are like 3 worth-while songs on here (from No Inocent Victim, Buried Alive, Agnostic Front, and a great one by Voice of Reason), and about 8 others that are thoroughly unintersting. RS

Veteran Flashbax "Living in a Bubble" (206) CD- These guys sent me a demo tape not too long ago, so their music isn't new to me, but they've certainly improved from their demo tape days. Veteran Flashbax play Strung Out-esque hardcore with a couple screamy breakdowns. Faster and with less gang vocals than Agnostic Front, heavier and less melodic than Rhythm Collision. Nothing new but I dig it. DF

The Vindictives "Partytime for Assholes" (Liberation) CD-Fuck yeah! The Vindictives are one of the best pop-punk bands ever, hands down, and this 25-song album showcases Joev Vindictive's famously snotty vocals in top form. When it comes to vocals, Ben Weasel ain't got shit on this guy. There's a catch to the album, too: every single song is a cover. Can't say I've heard of many of them, though. As a matter of fact, I recognize maybe three or four songs at most ("Tuming Japanese" and "Radio, Radio" are probably the two best known songs here). I guess the Vindictives are really mining some obscure territory to find their covers. But no matter! This rocks anyway! Pure punk fun from start to finish. If you're into "My Brain Hurts" era Screeching Weasel then you'll dig this a whole lot. DF

Waifle "The Music Stops, The Man Dies" (Magic Bullet) CD-Let's get it out of the way: this disc is on the same label as the first Boy Sets Fire disc, and there are some similarities in both their sound and message. Now on to the positive: since when was being compared to BSF a bad thing? Waifle's got the screechy voice over start-stop, loud/quiet sound that you're craving. And, in its credit, this one takes a little while to get into, as they take things to a further extreme than BSF, making it a little more challenging and experimental rather than poppy. Quick note: the opening spoken word thing is great, it deals with a lot of issue revolving around this emo/hardcore scene with honesty and passion, but it's tough to take a band seriously called Waifle. What the hell is that, some breakfast item, or is it a cross between the words 'wiffle" and "waffle"? Whatever their name is,

the CD hasn't left my disc player all day, I like it that much. JM

Where Fear And Weapons Meet (Revelation Records) CDep-I don't know why there's been a new interest in the '88 sound, but I'm not going to complain. Yeah, so these guys listened to Youth Of Today, Gorilla Biscuits, and Bold. Yeah, so there's nothing on here that is going to surprise anyone, but who cares? This CD is good clean fun; it's even got pick slides! Any CD that gets me to finger point and mouth the choruses while in my pajamas has got to be good (a funny picture, I can tell you). Shit, why do you have to listen to me ramble, just go grab this one and begin learning the lyrics so you can sing along when Where Fear And Weapons Meet pull through your town. JM

Youth Brigade "Out Of Print" (BYO) CD-This band has been around forever, I'm pretty sure everyone has heard them or heard of them. If you haven't, think fast, political punk rock and you're dead on. Fans of Youth Brigade will want this album, as it puts their first album, an early 7", and two demo tracks (all of are out of print, rare, or unreleased) on one disc. As a bonus, the CD is enhanced, so if you have a computer, you can check out photos and videos of the band. If you're a fan looking to check out this band, this isn't awful, it's from a decent band that was playing this stuff when it mattered. Not bad for a punk band JM

The Yukon and You/Pajama Party in a Haunted Hive (Coming in Second) CD- All right, it's honesty time: I am a huge indie rock fan. And I'm not talking acceptable, quasi-emo indie rock, I'm talking super wussie indie rock. This needs to be understood during this review. From the first song until the 29th (!!), every song is great. In fact, there's almost so much good stuff (it's about 70 minutes long) that it's tough to remember your favorite song. I can't describe the bands in terms that will show how much I like them, just order the disc and decide for vrself. You might want to hurry up, though, as it's a limited pressing of 500. One of the best discs I have heard in a while. JM

Hi this is everyone's favorite arbitor of musical taste, Ross. I just wanted to rell anyone who was concerned that their CD was not reviewed in this issue that we got so many fucking CDs for this issue. If we had wanted to we could have done 2 more pages. However, we got sick and tired of all the bad punk and hardcore out there. So, I guess you'll just have to wait until next issue for confirmation on how bad your CD is. Love, Ross











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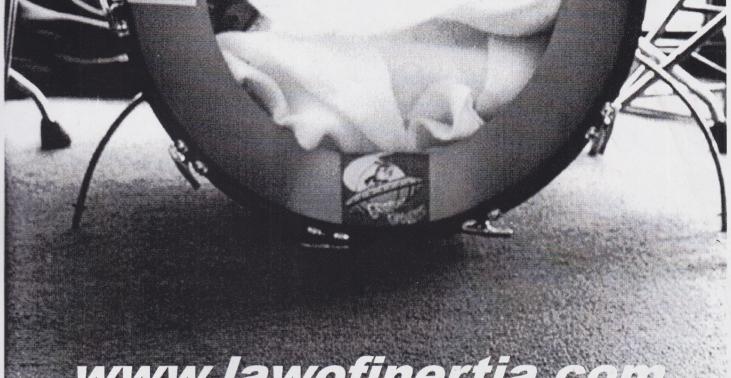
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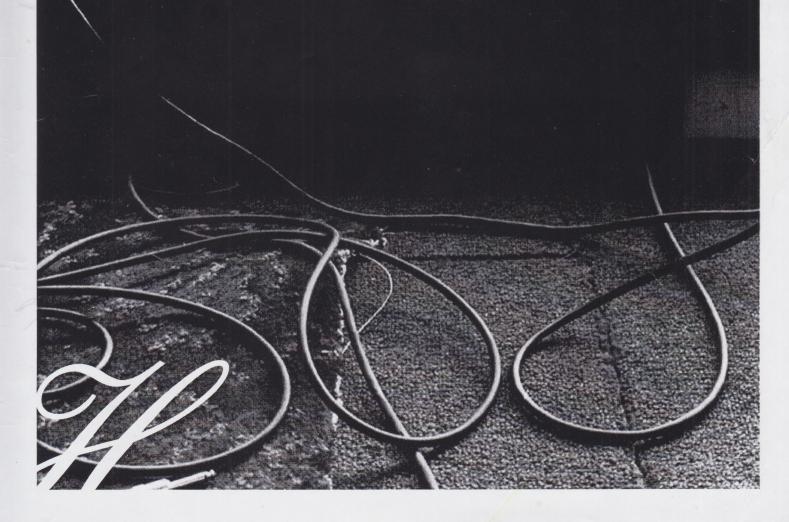
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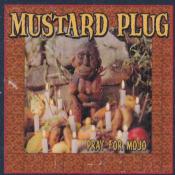
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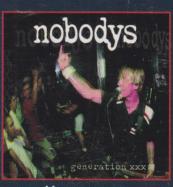
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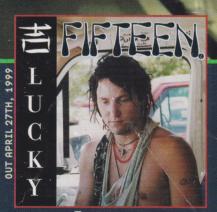


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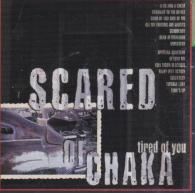
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